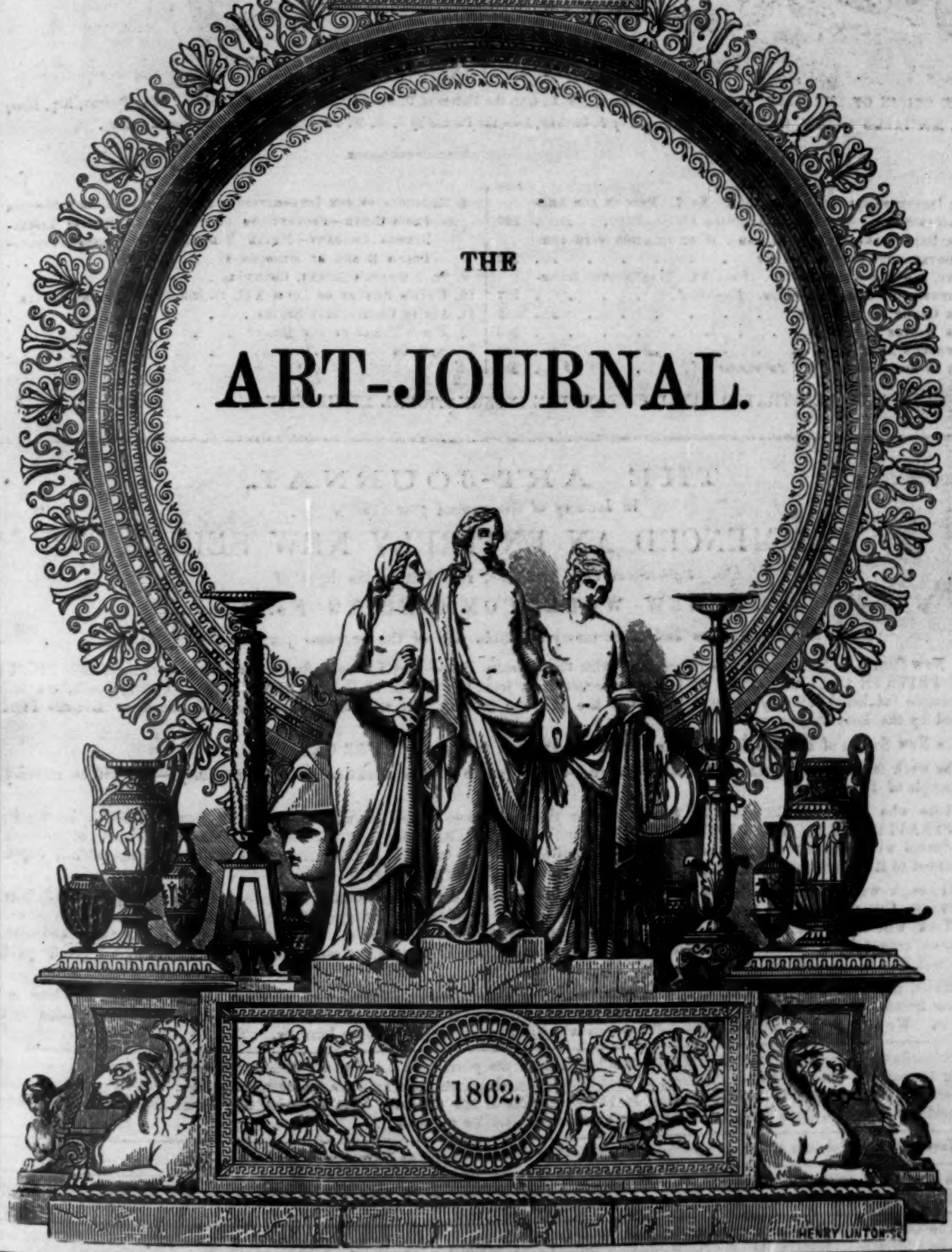
ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION.—PART IX.

No. XII.—New Series. [Price Half-a-Crown.

DECEMBER.

# THE ART-JOURNAL.

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THE ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION . . . 193—216



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Although we by no means lay too much stress on the interest the Art-Journal will receive, during the year 1862, from the Illustrated Catalogue of the International Exhibition, we are justified in calculating upon thus rendering it exceedingly attractive: that Work will be, in all respects, a valuable auxiliary to the Art-movement of the age: it is scarcely necessary to add that this Catalogue cannot be remunerative; but it may be, and we think will be, a means of recompensing our labours by the greater publicity which will thus be given to our Work.

While, therefore, we shall do our utmost in every way to earn and obtain public support, we claim the aid of those who have so long been our friends, to assist the circulation of the Art-Journal by making it known to all within their reach, who may be guided by their opinions. We refer them to a more detailed Prospectus which accompanied the Part for January.

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*Our anxious and continual study has been, and will be, to avail ourselves of every possible means by which the* ART-JOURNAL *may be rendered* USEFUL. *It is the only work in Europe or in America by which Art-intelligence is communicated—the only work that aims at associating the higher branches of Art with those that are more immediately addressed to the whole community; and it has largely and beneficially influenced all classes and orders of Art-produce. While, however, bearing in mind that its great mission is to benefit Art-manufacture (and it is universally admitted that the Exhibitions of* 1851 *and* 1862 *have hence derived much of their importance and value), we shall by no means neglect the interests of the Artist. If we have paid greater attention to those of the Manufacturer, it is because Art is less in need of aid: the lessons it requires are to be found by those who earnestly seek them,—the issues of experience and wisdom are more accessible to the higher than to the lesser producers of Art-labour.*

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## INTERNATIONAL EXHIBITION, 1862.

No. VII.—ENGLISH AND AMERICAN SCULPTURE.

OUR English school of Sculpture, like our native school of Painting, is of recent growth. The generation which has just passed away was contemporary with its rise, and a witness of its consummation. The early British sculptors became students in the Academy of which Reynolds was the President, Dr. Johnson the Professor of Literature, and Goldsmith Lecturer on History. Reynolds gave to Bacon the first gold medal; Reynolds pronounced Banks the first British sculptor to execute works classic in spirit; and these and other artists, who have rendered the second half of the eighteenth century illustrious, were living and working within echo of those discourses which strove, in generous rivalry with Greece and Italy, to make the nascent English school worthy of a strong nation and a cultured people. The talent and the style of Nollekens, of Bacon, Banks, and Chantrey, like the genius of Reynolds, Gainsborough, and West, survive in the portraits of the men whom history, no less than Art, has graven on the tablets of memory. Banks modelled the busts of Horne Tooke and Warren Hastings; Nollekens, among his hundred sitters, numbered Dr. Johnson and William Pitt; Flaxman executed the statue of Reynolds; and Chantrey is known, among innumerable works, by his portraits of Watt, Roscoe, Dalton, Canning, and Francis Horner.

The manner of these multifarious productions, executed by artists labouring more in rivalry than in concord, is necessarily diverse. Yet, without injustice to individual traits, may these works be treated as a class, and criticised as a school. The class is that of portrait-sculpture; the school is the one which may be designated as emphatically English. Reynolds was the man of his times, and his teachings ruled in the Academy and commanded the public ear. He himself was a disciple of Titian and Vandyke; and the principle which governed his individual practice, to quote his own words, had ever been that "the likeness of a portrait consists more in preserving the general effect of the countenance than in the most minute finishing of the features, or any of the particular parts." And in this sentence is summed up all that criticism need pronounce on the early English school of portrait-sculpture. Thus Chantrey, in his busts, preserved breadth and simplicity, and in his robes and accessories, to quote once more the learned President's plea for ignorance and idleness, he did not "debase his conceptions with minute attention to the discriminations of drapery!" This style, which invited to a generalised ideal, and admitted of pleasing flattery—always grateful to sitters, and generally found profitable to artist-practitioners—has held its ground even to the present day. Baily, who survives, a veteran in romance, has been accustomed to idealise his sitters; Macdonald, in Rome long celebrated for his busts, belongs to the old school; Marshall, in his 'Lord Clarendon,' is content to generalise; Durham, in his statue of her Majesty the Queen, adheres to the same sweeping breadth of manner. Yet, here and there, standing out with emphasis, do we mark works, by these and other sculptors, which revert to the detail of a more literal nature. Sometimes it may be that the pronounced features of an aged man suggest graphic and picturesque treatment, as in Noble's bust of Etty, and Weekes' head of Professor Green. Or possibly the sculptor may discover that his art, unlike its illusive and phantom sister Painting, is a bodily substance, of cubic contents, which may be walked round,—with a surface which can be scrutinised and handled, even as an object standing in nature and life,—and that therefore a sketchy and suggestive treatment is untrue to the conditions under which sculpture as an art subsists. Certain is it that of late years a reaction, more or less decided, towards naturalism has set in. Thus Behnes, in his portrait-statue of Dr. Babington, is emphatic in close study of features: yet still the accustomed English drapery, ill-defined and ill-understood, is kept, as if by intention, in subordination. Theed, on the other hand, in the companion memorial statue to Henry Hallam, is somewhat less pronounced in the study of the head, yet learned in cast of academic drapery, after the manner of the classic. Noble's statues of Isaac Barrow and of Admiral Lyons may be quoted as good examples of portrait-sculpture.

Portrait, indeed, like other sculpture, may assume the classic, the romantic, or the naturalistic style, and is not unfrequently a compound or compromise of all three. Thus 'Shakspere,' by the late John Thomas, a careful work, is naturalistic in the costume of the poet, and classic in the treatment of two allegorical figures—a mixture of manners, always perilous, here scarcely reconciled. Foley's noble equestrian statue of Lord Hardinge has the merit of being committed to no school. It is certainly no mere adaptation of classic prototypes in Rome and Naples. In high-flying action it bears no relation to Chantrey's wooden solemnity in Trafalgar Square. It is true to nature, yet not naturalistic in silly detail, or servile drudgery. In short, it preserves the happy mean between often conflicting styles, yet boldly strikes out for itself an independent position.

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yet, even if it descend to the penny-a-lining which goes now-a-days to make up the gossip of a "memoir," we must at least admit that the work is, after its kind, well done. 'Lord Bacon,' a figure of pronounced individuality, by the same artist, exhibits character pushed a shade too far, even to the excess of caricature. We have spoken of styles "classic:" this work is in mode "Gothic"—ungainly to the verge of the grotesque—and that not of the subdivision which Ruskin terms "noble." While some sculptors are disciples of a naturalism which is devoted to the transcript of the human face divine, others, *sartor-resartor*-wise, fasten by a button, and work on a button-hole; and these men, too, have their reward. Bell's 'Oliver Cromwell,' if not a consummate masterpiece in Art, yet, doubtless, owns the power and the character which seldom are denied to naturalistic fidelity. Davis's portrait-statue of Josiah Wedgwood, also naturalistic, makes the critic pause. With humility we bow, acknowledging that our vocation is at an end. Here, before this figure, unsurpassed after its kind, we are in the immediate presence of wig, frock-coat, knee-breeches, and buckles, which the friends of the great potter, including his tailor, will recognise as true to the life. The tendings of picturesque naturalism are, of course, multitudinous. Thus, Mrs. Thornycroft has treated even Royalty in familiar strain, throwing one of our young princes into the guise of 'The Hunter,' and giving to another the net of 'The Fisherman.' In such portraits of child-play Monro is happy and at home, tenderly intertwining the accessories of ferns and convolvulus with the soft flowing forms of infancy.

English sculpture, as we have seen, obtained, like English painting, the sinews of war from its sitters. Yet were there sculptors who sought to soar into the regions of imagination and poetry; and, indeed, among practitioners such as Nollekens, given over to inveterate bust-making, ambition sometimes prompted the exchange of an alderman for a Bacchus, of a general or an admiral for a Mars or a Neptune, and even of a millinerrobed duchess for a nymph or a Venus unadorned. In those days it was the fashion to talk much of high Art and the grand style: the name of Michael Angelo was itself a host, and all sculptors such as Banks, Bacon, and Flaxman, who aspired to the walks of fame, went to Rome to study in the Vatican and the Sistine. With the exception of Flaxman, it must be confessed that our English artists did not drink deeply of the Egerian spring; yet their works, even as seen in the International Exhibition, prove that classic Art and the grand style had been to them a thirst, and had served, indeed, as an inspiration. The sentiment which animates these more ambitious works is generally pure and simple; the knowledge and the technical training, however, for the most part, are found incomplete. 'Thetis rising to console Achilles,' a bas-relief by Banks, is pretty and poetic, but pictorial, and wanting in certainty of guiding principle. 'Sleep and Death bearing the Body of Sarpedon,' by Watson, rises to a grand conception, but is equally undetermined in style and unpronounced in handling. The 'Mars' by Bacon has been known as the statue which obtained for the sculptor the notice of the Archbishop of York, the gold medal from the Society of Arts, and the election as Associate of the Royal Academy. "Looking at it," says Allan Cunningham, "with eyes accustomed to the marbles of ancient Greece and modern Italy, we are apt to feel some surprise that it should have awakened so much emotion. But if we consider the state of sculpture at that period in England, we will soften the severity of our comparisons." This well studied and carefully executed figure, fittingly selected for the International Exhibition, must certainly rank as one of the best works of the last century.

But it was Flaxman, as we have said, who, above all his contemporaries, became moulded in the form, and animated by the spirit, of Grecian Art. His life was simple, blameless, and happy; and whether in Rome or in London, he cherished that tranquillity wherewith gentlest beauty loves to dwell. Had his power of execution been commensurate with the fertility of his fancy, his works had found, even in Europe, scarcely an equal. His two bas-reliefs, 'Thy Kingdom Come,' and 'Deliver us from Evil,'—conceived under the conviction he was wont to cherish, that "the Christian religion presents personages and subjects no less favourable to painting and sculpture than the ancient classics,"—betray the undoubted fact that when this accomplished artist threw down the pencil of the designer for the chisel of the sculptor, his hand failed in precision, and his intellect in governing laws. Yet, seldom does a truly great man pass from the world without leaving assurance of his genius; and Flaxman's outline illustrations of the poets, his 'Archangel Michael,' his 'Shield of Achilles,' and 'Fury of Athamas'—the last two in the International Exhibition—possess a purity, a beauty, and even a power, rarely found in like happy balance.

"If we consider," writes the late Mrs. Jameson, "the length of time he has been before the public, and the number and beauty of his works, Gibson may now take rank as the first of our English sculptors;"—"the man whose noble ambition has never been depraved by the appetite for wealth, or the appetite for praise; the sculptor whose love of Grecian Art has never betrayed him into servility or plagiarism." Gibson, though studiously classic in style, preserves independence by constant appeal to living nature. What would the old Greeks have done? is the question which he ever puts; yet, what is Nature herself now doing and teaching, in her most perfect of forms and lovely of movings?—that is the problem which Gibson, in common with all true artists, sets himself to solve. Thus, in the execution of 'Bacchus,' a recent figure, he selected and studied from four of the best models which Rome could yield—three male and one female—after the practice of the Greeks, who, in ideal figures, were known to blend the beauty of the sexes. 'The Hunter,' and 'The Wounded Amazon' are, among this artist's works, supreme in classic severity and simplicity. Of figures in the International Exhibition, the 'Cupid,' the 'Pandora,' and the 'Venus' have specially challenged criticism, by the revived practice of colour to which Gibson, it is well known, has for some years stood committed. Let us bestow upon this much debated experiment a moment's consideration. The Greeks coloured many even of their most renowned statues; and it is difficult to suppose them guilty of error in a matter so vital. Furthermore, marble of unmitigated white is admitted on all hands to be crude, and a certain toning down or warming up pleases the eye, adds to harmony, and may enhance expression. Still more, the question of whether white shall be abandoned, and colour adopted, is already virtually surrendered, in the use of bronze or other metals, by almost every nation upon earth. Colour upon statues, in some degree or kind, indeed, we believe is no longer an abstract problem to be decided absolutely in the affirmative or the negative, but a mere matter of detail and degree, of fitness, circumstance, and good taste. Mr. Gibson has adopted as a motto, "*Formæ dignitas bonitate coloris tuenda est*," yet does he not contend for the tinting of all forms or figures indiscriminately. A Venus or a Cupid may borrow charm and witchery from ardent tones; a Hercules might spurn such spell of fascination. Let it be distinctly understood that direct naturalistic colour is, by common consent, to be shunned, as wholly repugnant to the ideal world in which sculpture abides. And herein we think it becomes a grave question whether the artist, in the 'Venus,' has not erred in the tinting of the hair, and especially in marking the pupils of the eyes. We may just remark that Gothic architecture, and its allied sculpture, as seen in the Ecclesiological Court of the International Exhibition, have pushed colour to an intensity from which, at present, most classicists would shrink.

Miss Hosmer's 'Zenobia Captive' is a noble figure, of queenlike dignity: the carefully studied drapery pronounces the classic style. Macdonald's 'Bacchante,' belonging to the same Roman school, is graceful in *pose*, and finished in execution. Mr. Gatley's grand bas-relief, 'Pharaoh and his Army in the Red Sea,' challenges criticism, as one of the most arduous works attempted in modern times. To history it is scrupulously true in Egyptian type of feature, and the accessories of head-dress, chariot, and horse-trappings. In Art, unlike works surrendered, as the mode now is, to the allurements of pictorial treatment, this severe composition conforms to the true principles of bas-relief as taught by the Greeks. In modelling and execution each figure is firm and vigorous, and thus partakes of the style found among the early Greeks, rather than of the generalised manner usual with the later Romans. An intractable subject—the overthrow of an army in a sea—has betrayed the artist into an extravaganza,—an excess from which the companion work, 'The Song of Miriam,' now in course of execution, is delivered. In a day when stereotyped commonplace, prettily posed, and smoothly polished, commands popular applause, it becomes the critic's duty to direct attention to any work which, like this bas-relief, boldly asserts a manly originality. For like reason, the two figures by Story, 'Cleopatra' and 'The Sybil,' call for emphatic mention. 'The Sybil,' which is the grander of the two, has caught noble inspiration from namesake figures in the Sistine. We recognise in these works of Michael Angelo and Mr. Story the same massiveness of muscle and of limb, a like power, and a grandeur which disdains the accepted types of beauty. We have examined once more each figure in the Roman ceiling, in order to determine how far this resemblance extends. The American sculptor has probably taken, as we have said, inspiration from the great Florentine, but the actual figure and the attitude are his own creation, and the result, we repeat, is a work of unwonted power, boldly sallying out from the beaten track. Lough's 'Milo' shares vigour with Michael Angelo and the Torso of the Vatican. His 'Comus' deserves commendation as a spirit-stirring rendering of the Apollo. On the other hand, the 'Pandora,' by Ives, an American sculptor long established in Rome, must be honoured as an independent figure, blending the severity of the antique with the life of nature. Thrupp's 'Hamadryads' ranks as one of the most classic and correct bas-reliefs in the Exhibition.

The school of English romance dates from Canova. Between Canova and our English Wyatt grew up a friendship which took its birth in sympathy of genius. Canova, when in England, found the works of our

youthful sculptor in accord with his own creations. He invited Wyatt to Rome, promised the use of his studio, and proffered personal assistance. Accordingly, the child of English romance took up a residence of thirty years in the land of poetry; became himself the disciple of the great master of Italian romance; held fellowship, moreover, with the sterner intellect of Thorwaldsen and Gibson; and thusdwelling in the Eternal City, amid surroundings of the past, and maintaining daily companionship with the choicest spirits of his time, he formed a style classic in purity of pedigree, yet modern in its more sensuous delight. Richard James Wyatt died in Rome in the year 1850, and his works, so gentle, of such subtle delicacy and beauty, inspired melancholy interest in the Great Exhibition of the following year. In the second International Exhibition his groups of 'Ino and Bacchus,' 'Nymph and Cupid,' and 'Girl Bathing,' serve as the historic startpoint of our English school of poetic or semi-classic sculpture. The same love of the beautiful in woman inspires many of our artists to kindred works. Baily, indeed, became a pupil of Flaxman, yet after seven years' service in a severer school, his style was that of Canova and Wyatt. At the age of twenty-five, Baily produced 'Eve at the Fountain,' a work of world-wide renown, unsurpassed in beauty of form and modest purity of expression. Caldwell, too, is another poet whose thoughts are writ in marble. His 'Diana about to Bathe' claims among contemporary European sculpture a foremost rank for concord of flowing lines and chastity of sentiment. Spence, in many graceful groups which have won popularity, has given to the classic manner of Wyatt a picturesque reading. His 'Finding of Moses,' in the International Exhibition, a full composition of four figures, is graphic in effect, and careful in detailed execution. Fuller's 'Rhodope,' and Marshall Wood's 'Daphne,' are signal examples of classic themes infused with the modern spirit of sensuous romance. As a finale to the present section of our subject, we quote Foley's 'Ino and Bacchus,' as the impersonation of that Art which reconciles the traditions of old Greece and Rome with the immediate sympathies of Europe in the nineteenth century. We regret the absence of works by Rinehart, a young American sculptor, poetic in conception and delicate in execution, after the style of our English Wyatt and Baily.

Our English school, wanting the severe tuition which, by Government, is provided for the French sculptor—deficient, for the most part, in the knowledge and consequent power needed for mastery over difficulties—has been accustomed to take refuge in some interesting sentiment, which may inspire a sympathy. Our English public, too, are indifferent to technical excellence; they are averse to subjects which fall within the knowledge of only a learned few; and hence for some years Greek mythology has sunk to a discount, and the strict classic style ceases to be popular, because it lies beyond the appreciation of the people. Yet even out of this inability on the part both of the artist and the public, has arisen a class of works pre-eminently lovely. Venus and Bacchus are no longer the household gods of England; but, instead, we enshrine in hall and corridor Byron's Sardanapalus, Tennyson's Elaine, Moore's Peri, Scott's Jeanie Deans, Gray's Bard, Milton's Sabrina, Chaucer's Griselda, Spenser's Britomart, and Shakspere's Ophelia, Hermione, Titania, and Puck. Thus do we find that the imagination of our sculptors, Weekes, S. Wood, J. S. Westmacott, Spence, Theed, Marshall, Durham, Miller, Lawlor, Miss Hosmer, and others, has taken possession of a field truly British,—has kindled again in the hearts of the people the memories they love to cherish, has fused with the heat of affection the marble which the classicists had left cold, has fired in kindred ardour both the literature and the Art of the nation. This school of marble poetry, indeed, we have a right to call truly national, for it is of native growth to England, just as much as the acanthus capital and the Minerva birth of Jupiter were indigenous to Greece.

In a previous paper we showed that Christianity had found in sculpture a less worthy ally than in painting. Still, from Michael Angelo down to Bernini do we find Pietàs and some few other subjects, which call forth emotions wholly diverse from the sentiment dominant in classic and pagan art. Christian sculpture, so far as it exists in our own Protestant country, has mostly taken a monumental form. In such compositions it has been usual for the Christian virtues, as attendants upon the dying couch, to mourn in sorrow or grow radiant in hope, while angels with luxuriant wings are commissioned to waft the soul on its heavenward flight. Productions of this showy pretence can scarcely fail to be popular, though seldom do they merit the approval of the critic. We incline to think that the Bible has been by sculptors an ill-used book, for though doubtless primarily intended for sermon-making, it is certainly likewise suited for work in the studio. Literature, we have seen, has been to our native Art an inspiration; and we feel persuaded that the time will come when out from revelation and the reasonable faith our people hold so dear, shall arise a religious school, which, worshipping the one God, shall create man again in God-like image. In the meantime we gladly recognise in the International Exhibition the dawn of Biblical sculpture. The following works may be mentioned with more or less commendation: 'The Good Samaritan,' by Flaxman; 'Eve at the Fountain,' by Baily; 'Pharaoh and his Army in the Red Sea,' by Gatley; and 'The Finding of Moses,' by Spence; also 'The Prodigal's Return,' and 'Rebecca at the Well,' by Theed, both good in cast of drapery; likewise 'Ruth,' by Rogers, and 'Jephthah's Daughter,' and 'Queen Esther,' by Mozier, both well-known American sculptors; and lastly, 'The Virgin and Child,' a pictorial alto-relievo, by Davis. We believe that our English artists would prove themselves peculiarly apt in the interpretation of that book, which, in the words of Chillingworth, is the religion of Protestants, provided only that patronage were proffered in the open door of our national churches and our Dissenting chapels.

Sculpture, as we have already remarked, has passed, and is now passing, through phases familiar to the sister art of Painting. Sculpture, indeed, in this country, for reasons before adduced, tends to the pictorial and the picturesque. Naturalism, even in marble, obtains each year more decided sway; and works devoted to pointed incident,—a picture, for example, of a child riding a rocking-horse, or a statuette of a boy crying over a broken drum,—are sure to arouse the plaudits of the multitude. Statues of pronounced *genre* were, in the International Exhibition, not numerous, and few of these usually contagious works created decided furor, save 'The Reading Girl,' by Magni. The same subject, treated by our countryman Macdowell, scarcely, perhaps, attracted the attention which it deserved. In the *genre* category we may mention graphic little figures by E. G. Papworth, 'The Young Emigrant,' and 'The Young Shrimper;' a charming group by Durham, a child and a dog, under the title 'Go to Sleep!' Stephens's 'Mercy on the Battle Field' has, with other works both ancient and modern, including even 'The Dying Gladiator' of the Capitol, the advantage of a before and a hereafter, in which the present moment swells portentous. Such subjects, however, for the most part, involve the sculptor in a snare; he becomes entangled in a story rather than intent upon his art. 'The Boy playing at Nux,' a careful study of the nude, by J. Adams, has, however, intrinsic merit; the incident here but serves for point and purpose to limbs delicately modelled. Of works expressly pictorial in treatment, we may mention, not without commendation, portrait bas-reliefs by Munro, and 'Emily Disconsolate,' from Wordsworth's "White Doe of Rylstone," a poetic bas-relief by Miller. 'The Distressed Mother,' by the late Sir R. Westmacott—a mendicant with child on her knee, and bundle and stick by her side—is as pleasingly picturesque as any Wilkie painting of a 'Cottage Door.' 'Maidenhood,' by Hancock—a girl with flowers, tasselled sash, and broidered chemisette—adopts the delicate detail which is in vogue with the modern school of Milan. We cannot better honour the British school than by closing our present survey of its master-works with highest praise of Bell's noble figure, 'The Eagle Slayer,' naturalistic both in incident and vigour, yet conformable to that only true naturalism which knows when with grace to bend under the symmetric laws of Art. In conclusion, we trust that the English government, taught by the lessons of the present Exhibition, may follow the example of other nations, and thus confer upon English artists the boon which their merits and their needs alike demand—an endowed academy in Rome.

In this, the Seventh Article, we bring our review of the pictures and sculptures in the International Exhibition to a close. Space does not permit a full *ré umé* of our labours. Suffice to say, that in the diversity of existing styles, now in Europe all but infinite, we have endeavoured to trace a common history and origin. We have found in national religions bonds of union; in a people's manners, customs, and governments, forces which have moulded a country's Art into co-relative forms. Furthermore we have discovered that the physical features of Nature herself, whether placid and serene, or mountain-heaving and storm-tossed, have transfused into native Art the like lineaments of beauty or of grandeur. We have seen, moreover, especially in the sphere of painting, that the Latin nations of France, Italy, Spain, and Belgium, allied in language, religion, and race, possess an Art, poetic in imagination, fervent in religion, and æsthetic in sense of beauty. Again, we have found that the Teutonic peoples of Germany, given to metaphysics, become, even in their national Arts, lost in the dreams of cloud-land, doting in delicious reverie, and anon plunging into depths of agony, till ofttimes earth is transcended and nature ignored. Furthermore, we have discovered in Scandinavia, and likewise in Protestant Germany and Holland, works vigorous in naturalism, and sober in literal truth; sacred to the domestic affections, and faithful alike to a Flemish fen and a Norwegian fiord. Lastly, but for us chiefly, in Britain—a land where races intermingle, languages blend, and every religion finds equal toleration—the Nations have at length learnt to do justice to a school which, if not high or emphatically great, has yet reflected all faiths, united all zones, and represented all sorts and conditions of men, thus making our English Art as cosmopolitan as our people, and as world-wide as our commerce.

J. Beavington Atkinson.

## THE DEPARTMENT OF SCIENCE AND ART

IN RELATION WITH THE

## GOVERNMENT SCHOOLS OF ART.

The time, surely, cannot be very far distant when the Department of Science and Art must answer to the public for the performance or non-performance of its duties. It may be the authorities consider themselves so secure in their position as to set at naught public opinion; and certainly their acts justify such a conclusion. Remonstrances are made, but only to be met with stereotyped official replies; arguments are brought to bear upon them, only to be treated with dignified contempt. This has hitherto been the line of conduct pursued at South Kensington; how much longer it will be endured by those entitled to demand an account of the stewardship exercised by the heads of the Department the next Session of Parliament will, in all probability, determine. One thing is indisputable—that the voice of popular indignation is becoming every day louder in condemnation of the system which rules in a large, important, and costly branch of the public service.

The subject has become so irksome and unpalatable to us, that nothing but a sense of justice to those especially interested in it, those who are sufferers under the baneful influence of the Department—and these are not only the masters and pupils of the schools of Art, but thousands of the public, who have for years been expecting to reap advantages from these institutions—would induce us to recur to it. Our readers are perfectly aware that we have on several occasions within the last three or four years, especially reported and commented upon the position of the Provincial schools, all of which are subjected to the influence—nay, to the rule—of the Department of Science and Art. How this influence works, the last report of the Council of the Wolverhampton school clearly shows. A meeting of the subscribers took place in October last, to wind up the affairs of the institution, prior to its final close for want of support. The following passages appear in the report then read to the meeting:—

"In presenting its eighth annual report, the Council of the School of Art regret that the 'inexorable logic of facts' has compelled them during the past year to take the necessary legal steps to bring its operations to a close.

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"The duties, therefore, of the Council of the school are terminated by the production of this their last report, and the certified cash account of the honorary treasurer and secretary.

"They cannot, however, terminate their duties without stating their deliberate conviction that the closing of the school is due to the parsimony which the Department of Science and Art appears invariably to pursue in its treatment of all new schools. Two years ago, a strong representation was made to it that this school must inevitably close if some assistance were not rendered. It appeared but fair that while the old-established schools in many of the largest towns in the kingdom were in the annual receipt of grants, varying from £150 to £600, that a struggling school should receive some countenance and support from a department of the government which has about £80,000 per annum placed at its disposal by parliament for the direct support of these schools, and for the encouragement of Art; but the application was refused by the Secretary to the Department, Mr. Cole, in the following letter, dated 4th July, 1860:—

"'Science and Art Department,
"'South Kensington, London.

"'Dear Sir,—In accordance with your request of yesterday, I placed before Mr. Cole the circumstances of the Wolverhampton School of Art, together with your proposition to continue to carry on the school provided £100 a year, in addition to the present aids, could be allotted by the Department towards its support. I am directed to express Mr. Cole's regret that the pecuniary difficulties of the school should prevent its continuance, but to state that the Department has no authority by which the additional grant of £100 a year can be made.

"'I have the honour to be, Sir,
"'Your obedient servant,
"'H. A. Bowler.

"'C. B. Mander, Esq., Wolverhampton.'

"As the school, therefore, has not received adequate local support, and was refused any aid by the Department, it has of necessity been closed.

"The Council, therefore, protests against the unfair use which is made by the Department of the funds placed at its disposal. The growth of a taste for Art is slow and uncertain, and it is clearly the duty of the government, if it attempts to foster it by pecuniary aid, rather to encourage an earnest and well-directed effort for its diffusion, and to lend a helping hand until success be assured, than to continue for many years large annual grants to schools which, if they have effected anything for Art, should long ere now have become self-supporting by the willing aid of manufacturers who have demonstrated their utility.

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"In bringing their connection with the School of Art to a close, the Council bends to the decision to which the inhabitants of Wolverhampton have virtually come, that an institution of the kind is not required: they have the satisfaction, however, to believe that a large amount of benefit has been received within its walls, which will amply repay whatever exertion it has cost; and the time, too, must arrive when the present indifference to the advantages which the school was calculated to confer will be reviewed with mingled feelings of astonishment and regret."

There are two special points in the above statement which demand attention; and the first is, the refusal of the Science and Art Department to afford the school the additional assistance required. Mr. Cole, through Mr. Bowler, says "the Department has no authority" to grant it. Who then has? In whose hands is vested the power to allocate a single shilling of the thousands annually voted by parliament for the support of our Art-institutions, if not in those of the principal officials? Does Mr. Cole mean to affirm that, if he cannot by his own sole authority direct the payment of an increased allowance, he has not the power to recommend it? The way in which Mr. Mander's application is answered seems nothing more than a miserable quibble to evade an act which, from some unaccountable reason or other, did not commend itself to the tender consciences of the South Kensington officials; who can, however, as the report states, allow considerable annual sums to old-established schools not absolutely in want of them, and yet refuse aid to an institution whose life or death depends on it. There are some schools for which we would undertake to say almost any amount of aid asked for would be readily granted. It seems not without justice that the Council "protests against the unfair use which is made by the Department of the funds placed at its disposal."

The second point calling for comment—and this is of far more general importance than the other—is contained in the last paragraph we have copied from the report. It refers to the "indifference" to the school shown by the inhabitants of Wolverhampton, who "have virtually come to the decision that an institution of the kind is not required." It is quite evident that, as the school has been allowed to die out, the people of the town have had no desire to retain it; and it appears equally manifest to us that, if the instruction had been what it should be—giving by its results sufficient aid to the manufacturers—they would not have allowed it to become extinct for the want of a paltry annual sum of £100. It is no reflection on Mr. Mückley, the late excellent and hard-working head-master, to intimate that the teaching has not met the requirements of the manufacturers. He, in common with others in a similar position, has, doubtless, felt the incubus of the Department pressing heavily on his efforts; for the complaint has been made to us by more than one, or two, or three masters of these schools, that they are tied and bound by official red-tapism and ignorance—by the rules and regulations of men practically unacquainted with what both superintendents and students require in their respective positions: the former, to enable them to become really useful teachers; the latter, to qualify themselves for the active duties of after-life, in the factory, the workshop, and even in the studio.

Last month we were called upon to notice the condition of the Manchester school, which, like others, seems on the brink of destruction. Six years ago, the late Sir John Potter, then president of the school, thus expressed, in a published pamphlet, his opinion of the instruction given, and of the influence of the Department of Science and Art. He says:—

"I would ask, how is it that scarcely one out of the nineteen schools of Art established since our own, chiefly by the aid of local funds and subscriptions, is now in a comfortable position? I have reason to know that the large majority are in a very uneasy, unsettled state, with lessening funds; and that, from the very nature of their undefined and unstable constitution, the present process *may* let some of them down to elementary drawing schools, or found such on their ruins. One thing is certain, to my mind—that local schools of Art have not as yet been established on a permanent basis. It is because I am anxious they should be so that I press on you the fact. They expire in large towns, or are shut up, because they are at issue with the Department of Practical Art, *or because the country has not appreciated their value.* I do think the action of the Marlborough House Department" [subsequently removed to Kensington, its present abode] "upon the provincial schools *has been disastrous.* It has created no kindly feeling, no sympathy; and the spirit in favour of Art-education has, I believe, suffered amongst us."

Here is the evidence of an impartial and thoroughly competent witness—a leading man in the most important manufacturing town of the whole world. It is so emphatic in the expression of condemnation of the whole system as to render a single word of comment altogether needless.

But what is to be done with these schools of Art throughout the kingdom? Must we suffer them to become bankrupt, and pass out of existence one after another? or must some great effort be made to restore to them the confidence of the public, and to enlist the sympathy and aid of the manufacturer on their behalf? This, we undertake to say, will never be done, at least to any extent, while subject to the present management, and controlled by directions from the ruling powers of South Kensington: the "inexorable logic of facts" leads to no other conclusion. When extravagance or incompetence has brought any other department of government into difficulties, either of finance or working, members of parliament are readily found urgent for "*inquiry*," and who will spare neither time nor exertion in the cause of reformation; nor will they rest till the end is attained. But the Science and Art Department is allowed to go on, year after year, in its practically irresponsible, its really extravagant and effete, career, without a voice being heard to demand a just account of its stewardship, or to protest against its proceedings.

[Since this was written, a report has reached us that the Wolverhampton school is to be re-opened under an entirely new management, but with what prospect remains to be seen. We never heard a syllable of complaint against those who lately directed its affairs, and therefore are not sanguine of success after a failure which must have alienated many from supporting any institution of the kind; yet shall we be well pleased to find hereafter that our forebodings have not been realised.—Ed. *A.-J.*]

## ROME, AND HER WORKS OF ART.

PART XX.—MONUMENTAL SCULPTURES.

IT is an inference, naturally deduced from the vast extent of Art-works which Rome contains, to suppose that the city is not less rich in sculpture than in examples of painting and architecture; and there is on all sides conclusive evidence in proof of it. The museum of the Vatican abounds with productions of the old sculptors brought to light from the ruins of the ancient city and other parts of Italy; and with these are mingled works of more recent date. The churches, and especially St. Peter's, are filled with ornamental sculptures of every degree of merit, the principal of which have been reared in memory of the pontiffs, and of the great cardinals who made Rome their residence. It is of these monumental sculptures that we propose to say a few words in this the concluding chapter of the series of papers on "Rome, and her Works of Art." Considering the glorious relics of antiquity constantly before the eyes of the sculptors working in Rome during the last three or four centuries, there should be a far larger proportion of really good monuments of their production than are in existence. But the truth is, sculpture did not keep pace with the progress made in the two other branches of the Fine Arts, painting and architecture. Decorative, or ornamental, sculpture of a high order of merit is seen in the works of some of the earlier artists, Niccolo Giovanni, and Andrea Pisano, Lucca della Robbia, Ghiberti, Donatello, Brunellesco, and a few others, the chief of whom belong rather to the Florentine school than the Roman; in the latter city little comparatively seems to have been done till the appearance of Michel Angelo and Guglielmo della Porta, who were followed by Bernini, a Neapolitan, Algardi, a Bolognese, and Il Flammingo, of Brussels, whose real name was Di Quesnoy, but who is best known by that given him by the Italians, from the country of his birth. The works of these men, and especially of Bernini, are found in Rome, where they all lived for a greater or less period. Bernini, who was born in 1598, must be charged, beyond any other sculptor, with having debased his art by substituting a meretricious pictorial character for the pure simplicity of the Greek. "It would be difficult," says an anonymous writer, "to conceive two styles more opposed to each other than that adopted by the sculptors of this age and that of the great artists of antiquity. In one the pervading principle was simplicity and expression united with beautiful and appropriate form. In the other simplicity was of all things most studiously avoided; and complicated arrangement in composition, forced action in the figures, flying draperies, elaborate carving and undercutting (in works of marble), and other means of mere mechanical display, were resorted to, in order to create surprise or to please the eye. Under Bernini all the distinctive bounds of the classes of Art were trampled down. Sculptors endeavoured to imitate the effects of the pencil, and architects to introduce into their compositions the curved line of beauty." To him much of the prevailing style of sculpture is owing.

As examples of the monuments within the walls of St. Peter's, four are engraved on this and the following page. The first is that of Clement XIII., by Canova, which stands near the Chapel di S. Michele; it bears the reputation of being one of the finest works of Canova, who, it is said, was engaged eight years upon its execution, and it established his fame, for the sculptor was a young man comparatively when he undertook the task. "Canova," writes one of his countrymen, in allusion to this monument, "seemed to begin where other sculptors conclude their labours, with such grand and colossal undertakings as are very rarely confided to those whose reputation a long course of years and a numerous series of works have not established." Resting on a massive projecting basement of Carrara marble, between which is a door presumed to lead into the sepulchre, are two noble lions keeping watch over the entrance: above these is, on the right hand, a winged figure with inverted torch, symbolical of Death. This figure is admirable; its attitude is graceful and full of repose, the expression of the face unmistakeably sad in its manly beauty, and the modelling throughout delicate and truthful. "Never, in the most perfect works of his maturer age," says the authority just quoted, "has Canova excelled the sublimity of conception, dignity of expression, or sweetness of execution, which distinguish this delightful production.

MONUMENT OF CLEMENT XIII.

The artist has here accomplished the object of his long and painful pupilage—an object which Michel Angelo either despaired of attaining, or rejected in favour of a more narrowed theory,—namely, the union of a natural and simple style with the exalted grandeur of imaginative and ideal beauty."

Scarcely any part of this eulogium applies to the standing figure on the opposite side, representing Religion, which is a complete contrast to the other; as if to show what mistakes even men of undoubted genius may commit. It is disproportionate in height—or, at least, appears so—stiff and formal in attitude, heavy in the arrangement of the drapery, and crowned with a semicircle, intended as an aureolus, but in reality nothing more than a row of long spikes. The face in some degree redeems these defects: it is beautiful in its solemnity. Canova's Italian panegyrist acknowledges it to be a comparative failure, but says, by way of palliation, that the desire of retaining an extreme simplicity of attire and of deportment seems to have cramped the powers of the artist, and to have produced a constraint, a poverty, a want of customary elegance, which, in the general effect, approach to the rigid, or even the ungracious.

The uppermost figure is a portrait of Clement (Cardinal Rezzonico, before he was elevated to the papal chair), in his pontifical robes. He kneels, bareheaded, on a cushion, his hands clasped, as if in prayer, and his head slightly bent downwards: before him lies the triple crown. This is a fine figure: the head, seen in profile, is dignified, notwithstanding the lineaments of the face seem marked by anxiety, and bear the impress of age and wasted health. The drapery, too, though somewhat florid in character, falls naturally and gracefully. By causing it to hang partially over the pediment, the sculptor has judiciously broken the straight lines of the latter, and also brought the figure into closer proximity to the others, so as to connect the whole in the eye of the spectator.

The monument or rather Statue of St. Bruno, which is the next illustration, stands near the western altar, in the central portion of the transept. St. Bruno was founder of the Carthusian order of monks, but this sculpture, raised in honour of his memory, is not, as a work of Art, too complimentary to the saint. Sir George Head attributes it to a French sculptor named Slode; while a French writer, M. Armengaud, appears to repudiate his countryman by writing the name Slodtz,—making him a German. As we happen never to have heard of either, we must leave the matter unsettled. The statue certainly belongs to a period of decadence, or of immaturity. It is stiff and affected in design, and the execution is not careful. An angel offers the holy man a bishop's insignia—the crosier and mitre—which, by his action, the saint is unwilling to accept: *nolo episcopari*, he seems resolutely to say; preferring, as the history of his life bears out, the ascetism of a recluse to the honours of a dignitary of the Church.

STATUE OF ST. BRUNO.

The Monument of Paul III. (Cardinal Alessandro Farnese) was executed by Guglielmo della Porta, under the direction of his master, Michel Angelo. It is contained within a spacious niche, and consists of a statue of the pontiff, bareheaded, and seated in a chair of state, in the act of pronouncing a benediction. The figure is of bronze of a dark colour, and the drapery, which is ample and flowing in its lines, is of the same metal, but gilded. In front of the white marble pedestal whereon the statue rests is a brief inscription, and below, in advance of the principal pedestal, are two figures reclining on what look not unlike modern couches. These are, respectively, Prudence and Justice; the former to the left, the latter to the right. It is traditionally reported that the Pope's sister and mother were the models for these statues, which certainly are designed in the spirit and style of Della Porta's master. In the Farnese Palace may be seen two figures representing Abundance and Charity, which were originally intended for this monument, but disapproved of by Michel Angelo. "The statue of 'Prudence,'" says Head, "was originally nude, and remained so

a considerable period; but subsequently, in consequence of the scruples of the ecclesiastical authorities, the sculptor Bernini was employed—instead of

MONUMENT OF PAUL III.

removing it to a public or private museum, where its merits might be properly appreciated—to cover it with a garment. A garment was accordingly made of bronze, that has the worst effect imaginable, and, after all, is nothing but an ordinary loose chemise, or *peignoir*, reaching short of the knees, and open at the bosom." Whatever objection may be taken to this treatment, the monument is justly regarded as one of the finest in St. Peter's.

The last example introduced is the Tomb of Leo XI. (Cardinal Alessandro de Medici, of Florence), who wore the tiara for the short space of twenty-seven days only, in 1605. It is the work of the Bolognese Algardi, who was contemporary with Bernini, and belongs, like almost all others of the period, to the picturesque style. The topmost figure of the group is Leo, seated in the pontifical chair, the triple crown on his head, and his hand raised in the attitude of blessing, —a favourite treatment, as it seems, with sculptors employed on such works. On a kind of sarcophagus beneath is a bas-relief, by one of Algardi's pupils, representing the abjuration of Henry IV., of France, at whose court Leo resided at the time as Cardinal legate. On each side of the bas-relief is a female figure: that on the left bearing a sceptre, emblematic of sovereignty; and that on the left a cornucopia, symbolical, it may be presumed, of the munificence exercised by the papal rulers. The pedestal

MONUMENT OF LEO XI.

supporting each of these figures shows a sculptured bunch of flowers, with this motto, "*Sic floruit*,"—an allusion to the brief tenure of Leo's exalted position. But Algardi's greatest work is a vast bas-relief, forming the principal part of the monument of Leo I., which represents the Pope threatening Attila with the vengeance of St. Peter and St. Paul, if he should dare to enter the sacred city. Like Raffaelle's picture of the 'Defeat of Attila,' in the Vatican, this bas-relief, which is considered to be the largest ever executed,—its height being about thirty feet, and its width nearly eighteen,—contains a multitude of figures, grouped, however, in a manner far better adapted to the canvas of the painter than the marble of the sculptor. Attila is seen at the head of his army on one side, while Leo, surrounded by a number of ecclesiastics, appears on the other. In the sky above are the two apostles, with a host of angels, each of the former holding a drawn sword in his hand.

In this brief notice, nothing more has been attempted than to offer a general idea of the monuments which adorn the stupendous Basilica of St. Peter's. The subject, to do it ample justice, would occupy more space than can be devoted to it.

James Dafforne.

## SELECTED PICTURES.

IN THE COLLECTION OF ALAN POTTER, ESQ., LIVERPOOL.

### THE ORIGIN OF THE HARP.

D. Maclise, R.A., Painter. R. Graves, A.R.A., Engraver.

As an Irishman it would be singular if Mr. Maclise should not occasionally find subjects for his pencil in some of the numerous fictions and legends with which his native country abounds: there is in many of them so much of the poetical beauty and purity of sentiment a true artist delights in, that they offer an attractive field for his labours. Moore, the great lyric poet of Ireland, made pleasant and profitable use of these tales; one of his songs has suggested to Maclise this picture. To render it perfectly intelligible to those who do not know, or may not remember, the "Irish Melody" of Moore, which bears the same title as the painting, two or three stanzas must be quoted:—

"'Tis believed that this Harp, which I wake now for thee,
Was a siren of old who sung under the sea;
And who often at eve through the bright billow roved,
To meet, on the green shore, a youth whom she loved.

"But she loved him in vain, for he left her to weep,
And in tears, all the night, her gold ringlets to steep,
Till heaven looked with pity on true love so warm,
And changed to this soft Harp the sea-maiden's form.

"Still her bosom rose fair—still her cheek smiled the same,
While her sea-beauties gracefully curled round the frame;
And her hair shedding tear-drops from all its bright rings,
Fell over her white arms to make the gold strings."

A more poetical illustration of a poetical idea was never put upon canvas: the siren stands at the entrance of a sea-cave, whose drooping stalactites, radiant with colours glowing in the rays of the setting sun, form a sort of framework around her; behind is the deep blue sea, and above this the sky, of a blue still more intense, except where the sun illumines it. The attitude of the nymph is exceedingly graceful; with her arm resting on a perpendicular fragment of rock, and her long tresses thrown over the arm, she presents the exact form of the ancient Irish harp; one may almost fancy the music of the ocean as it ripples through the ideal harp-strings into the cavern. The figure is decidedly statuesque in character; the limbs are well rounded, and the whole form is beautifully modelled. Her face is very agreeable, though not strictly handsome; and the coronal of sea-flowers, wreathed in her dark hair, is a most becoming head-dress, adding, by its picturesque appearance, to the poetical nature of the composition. It was exhibited at the Royal Academy in 1842.

The oldest known Irish harp in existence is in the library of Trinity College, Dublin: it is assumed to be the harp of Brean Boisomh, King of Ireland, who was slain in battle with the Danes, A.D. 1014, at Clontarf. His son Donagh, having murdered his brother Teize in 1023, was deposed by his nephew; he retired to Rome, carrying with him the crown, the harp, and other regalia belonging to his father, which he presented to the pope in order to obtain absolution. The pontiff, Adrian IV.,—William Breakspear, the only Englishman who ascended the papal throne,—urged this gift as one of the principal titles in his claim to the kingdom, when he issued the bull transferring Ireland to Henry II. These regalia were kept in the Vatican till the pope sent the harp to Henry VIII., and conferred upon him at the same time the title of "Defender of the Faithful;" the crown, which was of pure gold, he retained. Henry presented the harp to the Earl of Clanricarde, in whose family it remained till the commencement of the eighteenth century, when it passed, by a lady of the De Burgh family, into that of MacMahon, of Clenagh, in the county Clare. On the death of MacMahon it came into possession of Commissioner MacNamara, of Limerick, and, in 1782, it was presented to the Right Hon. William Conyngham, who deposited it where it now remains.

The picture is one of the "gems" of the collection of an eminent merchant of Liverpool, the great mart of the commerce of the world, in which Art has of late found many liberal patrons.

## THE WINTER EXHIBITION.

This is the tenth of these Exhibitions. They began with a show of so-called sketches; advanced to a collection of carefully-finished pictures, and this is set before us as a pleasant mixture of young and old masters—old, we mean, in the sense of aged but still living and energetic artists. The pictures are nearly all small; but all are carried out in the characteristic feeling of the painters, insomuch as, even at a distance, to proclaim the hand that made them. Those who habitually visit this room always go straight to the fire-place, for there—*Tros Tyriusve*, whether the collection be French or English—there we find the Meissonniers, Frères, and, with others, that Franco-Spaniard (Ruy Diaz?) who has broken the rest of more than one French painter of small figures,—and there are now to be found small and remarkable works by Linnell, Stanfield, Phillip, Goodall, Leslie, and others. Pictures by Leslie (the late Academician) do not often present themselves in public. We do not remember any finished study by him to have been exhibited before in this room. That now seen ('The Reverie') is one of a family of small pictures painted, evidently, from the same young lady, —generally presented at a window: now as *Juliet*, now some other heroine,—and painted becomingly pale, but with a softness of skin texture rarely equalled, and never surpassed. Some of the sister pictures are at Petworth, and they will remain there. Near this, by J. Linnell, sen., is 'A Windy Day,' a piece of landscape that would form a brilliantly-contrasting pendant to 'The Windmill,' in the Vernon Gallery. The subject—a shred of Surrey scenery—would be nothing in mediocre hands, but it is here ennobled by a sky that under the eye expands into vast proportion. Another by Mr. Linnell is called 'Harvesting,' a very bright scene, into which the painter has cunningly introduced a labourer, in a white shirt, to show that he can produce a very bright landscape without an abuse of white. 'Prayer,' by F. Goodall, is a scene representing the adoration of two statues, apparently those of Mary and Joseph, by Italian peasants. The place is something like Chioggia, but the costume is Romanesque. The picture is generally low in tone, and the figures seem to have been quickly painted; had they been more elaborated, their precious rags would have lost much of their value. Mr. E. M. Ward contributes two pictures. One is 'Marie Antoinette's Final Adieu to the Dauphin in the Prison of the Temple,'—perhaps the sketch for the picture exhibited in the Academy a few years ago, but now a noble and most highly-finished work, in which we see the heart-broken queen bending over her child in an agony of grief, not restrained even by the presence of the ruffianly officials. In this picture, if we remember the larger work accurately, the principal group is less brought out than in the latter, and the groups of prison authorities are still less prominent; therefore, with much propriety, the play of colour that in the large work importunes the eye is omitted here—a result of thought more matured. There is also by Mr. Ward a replica of his picture in the Vernon Collection, 'James II. receiving the News of the Landing of William Prince of Orange at Torbay,' and this picture also is more harmonised than that in the Vernon Gallery, as the product of a riper time,—though smaller, it is certainly a work of higher and more matured power. Mrs. E. M. Ward also contributes six small pictures to the exhibition, all remarkable for colour and spirited painting. They are principally of children, and are charming examples of the purest Art. This accomplished lady undoubtedly ranks among the best artists of our time.

A 'Rebecca,' Mr. W. C. T. Dobson, presents a study of costume such as it might have been in the days of Abraham, and in which there are certain points of resemblance to the Arab fabrics of the present day. It may be a near approach to the dress which might have been worn by Rebecca, or some contemporary, but the desire for a show of perfect accuracy has made the vesture stiff and heavy. The face is characteristic, not beautiful, but the skin surface is so warm and tender that it would seem to yield to the slightest pressure. There are several pictures by Mr. Stanfield, R.A., as—'On the Coast of Brittany, near Dol,' 'Off the Coast of France,' and 'The Race of Ramsey, near St. David's Head.' The first of these is a studied picture, full of the varied and mellow colour that prevails in Stanfield's more careful works. The last named, though but a sketch apparently painted on the spot, would be to the discriminating collector the more valuable of the two, as a rapid translation from nature by a skilful hand. Between these two pictures—so different in everything, yet by the same artist—is written a precept valuable to those by whom it is legible. By Mr. Roberts, R.A., there is a view of the famous aggroupment of which we are weary of writing,—that is, the Salute, and the Dogano, at Venice. It is because everybody must paint these buildings that they have been continually before the public since the days of Canaletto; but in Roberts's version there is a wholesome departure from the distressing monotony of these Venetian scenes. He here presents to us Venice on a dull day, and triumphs in overcoming the difficulty of low-toned painting. There are but few, even "masters," who can deal successfully with extreme light or extreme dark as the rule of their pictures: Turner has moulded both to his will. Mr. Ansdell sends two old friends, the Gamekeepers, Scotch and English, whence have arisen two very popular prints. 'The Crow-boy,' by Lejeune, is one of his mixed compositions, figure and landscape surpassingly sweet in colour. The crow-boy, an impersonation of rustic idleness, lies back on a bank, and plies his rattle, to keep the crows from the corn. 'A Ford on the Conway,' by Hulme and Willis (the cows by the latter), is the brightest picture to which either of these names has ever been appended—it is a remarkable example of young England painting; it has been exhibited before.

By H. Dawson, 'Reaping,' 'The Victoria Tower, Westminster,' and 'Chepstow Castle,' possess, respectively, qualities of which we have, on many occasions, spoken with more than respect;—as a student of skies, especially those of the early and the latter twilight, this artist has no superior. In 'The Ferry on the Leven,' Mr. J. W. Oakes substitutes a more ready method of painting than that heart-breaking finish which evoked the plaudits of his brother artists. 'The Brook and the Mill,' F. R. Lee, R.A., is an instance of the kind of subject that Mr. Lee painted for many years, but which he seems to be gradually abandoning for scenery differing from this as widely as any one portion of the earth's surface can from another. From the simple to the stupendous is a daring ascent: it is here exemplified in a 'View from the Devil's Gap, Gibraltar, showing the African coast in the distance—the scene of the late Spanish war with Morocco.' As mere localities, such subjects are not difficult to paint; with them, however, Mr. Lee will make more impression than by his tree and river-side subjects.

In a 'Sketch from Nature,' E. Hargitt shows a perfect command of the means of rapid transcription of the dictates of nature. There are still eminent names in the catalogue, supported by worthy testimony on the walls. In 'The Long Sermon,' T. Roberts, an ancient village dame has fallen asleep. Mr. Roberts's stories about boys and girls are so well told, that he is no longer himself in his interviews with old people. We observe, by H. Bright, a name now almost forgotten (as its bearer has withdrawn himself from exhibition), 'A River Scene—Sketch,' and 'Landscape and Old Church,' which show rather power and knowledge than that neatness and deference to nature which give such value to earlier works. Noteworthy also are 'Come along, baby!' W. Hemsley; 'Near Porlezza Lugano,' Harry Johnson; 'Overlooking the Bay,' and 'The Bay of Naples,' G. E. Hering; 'Bolton Abbey, Wharfdale,' and 'Woking Common—rain clearing off,' Niemann; 'View near Liverpool,' J. B. Pyne; 'Harvesting,' Vicat Cole; 'The Glen at Eve,' Anthony; 'Market-Place at Limburg on the Lahn,' L. J. Wood; 'Kentish Sheep,' A. Corbould; 'What ails the Old Dog?' T. P. Hall; 'The Lost One,' T. Brooks; 'Moonlight on the Llugwy,' 'The Early Visitor,' G. Smith—too large for the points in which this artist excels; 'Melon, Grapes, Peach, &c.' W. Duffield; 'Rustic Pleasures,' Witherington, R.A.; 'The Old Beau,' J. H. S. Mann; 'A Study,' F. Hughes; 'Near Tivoli,' F. L. Bridell; 'Morning, Noon, and Night,' A. Gilbert; 'Undine,' F. Wyburd; 'The Gipsy Mother,' C. Dukes; 'St. Bartelmi, Venice,' Mrs. Oliver; 'Landscape and Figures,' James Peel and Walter Goodall; and others by T. S. Cooper, A.R.A., E. J. Cobbett, C. J. Lewis, &c. Some of these pictures we have seen before, but many have been painted for this exhibition.

The collection has been formed by Mr. Henry Wallis; he has evidently laboured with industry, and has been most successful. Few men have a better knowledge of modern Art, and none can more thoroughly estimate the capabilities of British artists. He has done much to make their works known, honoured, and estimated.

## RAPHAEL'S ARABESQUES.

Painting has been called the handmaid of Architecture. In ancient times it is certain that she was so. The painted temples of the Greeks, the private houses of Herculaneum and Pompeii, prove that she was subservient to the noble Art. All her decorations were made subordinate to the general effect. Two methods were adopted—the one, of covering the walls with large subjects, such as the pictures on the interior of the Temple of Theseus, and the Stoa Pœcile at Athens; the other, of small pictures or arabesques, composed of an infinity of caprices, such as those which are seen on the ruins of the Baths of Titus at Rome. In Italy, these correspond to the large frescoes, tapestries, and works of the *machinisti*, and to the arabesques of the Loggie of the Vatican, and of the followers of the school of Raphael. In most of the palaces or houses of the golden *Cinque Cento* age, it will be found that the pictures have been painted to fit the spaces, and to suit the apartments; being, in fact, made for the purpose in hand. The harmony that results, of course, produces the effect of one great and striking impression. In a modern room, on the contrary, the pictures, of all sizes and styles, generally look like so many black spots on the wall—discordant and irregular—more especially if they be oil-paintings, and notwithstanding that they may be from the hands of very good masters. This is so far seen to be the case, that few pictures are admitted into drawing-rooms, simply, we presume, because it is felt that they cannot compete for brilliancy of effect with the glass mirrors and china ornaments which surround them.

But there is one style of Art to which the genius of the great Prince of Painting has added a new soul, and a charm all his own—a charm which, with all the boundless fancy and exquisite grace of the antique, we look for in vain in the works of other masters, either before or since his time,—we mean the now neglected Arabesque, which reached its acme in the immortal works in the Loggie of the Vatican, of the Farnesina, of the Villa Madonna, and of a hundred other palaces and mansions of Italy, which, if an ancient Roman were to be resuscitated from the dead, would remind him of his own Augustan age. After the lapse of three centuries and a half, these wonderful works are still the inexhaustible store of modern decorative Art, the source from which our designers steal the "learned fancies" which, *certes*, never would have originated in their own heads, and which, under a thin disguise, meet us on all the best carving, enamelling, majolica, porcelain, earthenware, mosaic, tapestry, bronze, glass engraving,—in a word, wherever decorative design aspires or rises to the region of the beautiful. The secret of combining elegant classical forms with a sentiment that is not classical, but more ideal still, has been first pointed out to moderns by Raphael in these productions. For instance, the exquisite majolica plates by Jean Louis Hamon in the International Exhibition, of which M. Bally was the polite and eloquent expounder: in one we see, on a background of intense azure as deep as the vault of heaven, a figure driving the world through space; in another, a young girl, seated like a Vesta before a gridiron, on which is being slowly consumed a heart, which she is regarding with a look of deep dejection, while, at the same time, she slowly fans the flame. Again, a winged genius, perched on the outside of the globe, is scattering handfuls of golden grain to the flocks of birds that gather around her. Here Cupid, tethered to a post, flies, with outstretched hands, to seize (but in vain) the spoonful of smoking porridge which Venus archly proffers to him from a smoking bowl; and here he darts through the sky, with bow in hand, in pursuit of butterflies, who fall beneath the arrows of the insatiate archer. In these, and a dozen other similar devices, a touching allegory, or a deep sentiment, is created by the simplest means. To the *simplex munditiis* of the ancients is added the tender allegory of Christianity—a union which produces an irresistibly charming effect, and the first example of which was exhibited to the world in Raphael's Arabesques. Examine the copies in the South Kensington Museum, or the beautiful suite in oil colours belonging to Mr. Woodgate, of Holborn, where the virtues, the seasons, and the ages of life mingle their various emblems. Here we see symbols of the senses, or of the elements; there the instruments of the Arts and sciences; elsewhere, every description of personified ideas become veritable symbolical pictures, the creation of which could only belong to the genius of an historical painter. Such, for example, is the beautiful pilaster or column of the Seasons. Let us quote the eloquent words of Quatremère de Quincy:—"At the summit is represented Spring, under the emblem of two lovers reposing upon flowers, and embracing in the midst of myrtles. Summer is represented below, by the goddess of plenty, crowned with ears of corn, and surrounded by fruits and children. A vine stem which supports this column symbols forth the season of Vintage; numerous children are occupied, some in climbing its branches to gather the grapes, others receiving the plucked fruit, others pressing the grapes with their feet. The gift of Bacchus flows on all sides, falling from one vase into another, which is supported by the figure of the constellation of Winter. The cold Pleiades, surrounded by the fierce children of Boreas, breathes forth frost; we see her scattering with both hands flakes of snow, covering the earth. Cold, or Winter, personified, is also recognised in the figure of a man, entirely enveloped in drapery, who, seated between two bare trees, terminates at the foot the composition and the allegory.

With what an ingenious variety of ideas has Raphael, on another arabesque column, represented the ages of life under the emblem of the Fates. We see Clotho under the figure of a young girl at her work, but with that inattention which generally characterises the spring of life; she diverts her eyes from her spinning, to look at Love, who holds her spindle. Below her, Lachesis, with more settled countenance, seems attentive to her work: this is the age of labour, and of anxious forethought. She follows her thread with her eyes, and sees it fall beneath the scissors of the austere Atropos. The latter is seated on a kind of cenotaph; a death's head is at her feet; her features are those of an aged, but robust woman. This figure is, perhaps, in the whole poetical and figurative language of pictorial design, the best model that one could adopt for a representation of death, without offering a loathsome image to the eyes.

We have said enough to explain how great is the work of which we write, when we cannot cite for the three centuries since anything comparable with the Loggie arabesques. We may also add that, with the exception of the copies in distemper colours now in the South Kensington Museum, which were painted at Rome for the late Mr. Nash, the architect, we know of no others of the original size, save the present set of ten pilasters, painted in oil colours upon canvas, and which are now on sale at Mr. Woodgate's, 95, Holborn.

## ART IN SCOTLAND AND THE PROVINCES.

Edinburgh.—A new addition to the architecture of this city will soon be in progress. A structure is to be raised for the education of orphans, to be named after the donor and founder, Sir William Fettes. The style of the architecture is, we believe, the first of its kind introduced into Edinburgh, namely, the early French. David Bryce, R.S.A., has produced the design with scrupulous care, and the building will be commenced ere long. When finished, it will be an imposing ornament to the north-west quarter of the town, where it is to be situated.—It has been suggested that the national monument on the Carlton Hill, better known as "the modern ruin," might be put to some service in connection with the Prince Consort memorial. How this proposal is to be disposed of remains yet to be seen.

Glasgow.—The "Institute of the Fine Arts" opened its second annual exhibition at the commencement of the month. Among the artists represented are Messrs. Stanfield, Roberts, McCulloch, Bough, Nicol, and many other well-known names. Some foreign artists have contributed, and the display of water-colour pictures is good. The department of sculpture includes productions from the hands of Foley, Calder Marshall, Brodie, and others. The entire collection of works exhibited amounts to between seven and eight hundred.—Another painted window, from the designs of Henry Ainmiller, has been added to the cathedral. The design is in three compartments, and illustrates the story of Esther. This design has been placed in the nave.—A valuable collection of pictures and statuary is to be added to the corporation Art-galleries, the gift of the late Mrs. Douglas, of Orbiston. The nature of this bequest has, however, not come to hand.

Dunfermline.—Mr. Francis Grant, R.A., some time ago received a commission from the gentlemen of the western district of Fife to paint a portrait of the Earl of Elgin, with a view to its presentation to the corporation of this diminutive "city," whose local connections with his lordship are well known. The picture was permanently hung up some weeks since, and subsequently exhibited to the public.

Liverpool.—The Academy has this year awarded its prize of £50 to Mr. J. C. Hook, R.A., for his picture of 'The Trawlers;' and the Society of Arts has selected the 'First Sense of Sorrow,' by Mr. J. Sant, A.R.A., as entitled to the prize of £50 offered by that Institution.—Lord Stanley presided at the annual meeting held, towards the end of October last, for the distribution of prizes to the students in connection with the School of Art at the Liverpool Institute. In the course of his address, his lordship remarked that he was not indisposed to find fault with the amount of government aid granted to schools; but he regarded it as a temporary measure, and considered the safest rule to be that State aid should be given for educational purposes only in case of necessity, and only where it is clear that, without such assistance, early instruction could not be obtained. Other institutions for educational objects

not less important to the public, such as our medical and agricultural schools, would have an equal right with Art-schools to ask for government aid, but they neither receive nor require it. He therefore trusted the time would come when Art would be independent of all extraneous support but what might be derived from private liberality.

BIRMINGHAM.—The exhibition of the Birmingham Society of Artists, opened in the autumn, proved almost, if not quite, equal to any of its predecessors. Among the pictures lent for the occasion we observed Elmore's 'Rescue,' the property of Mr. R. G. Reeves; Phillip's portrait of the late Prince Consort, belonging to Mr. Gillott; David Roberts's 'St. Paul's, from Waterloo Bridge,' and 'The Houses of Parliament, from the River,' both belonging to Mr. Charles Lucas; Turner's 'Going to the Ball—Venice,' and 'Returning from the Ball—Venice,' the property of Mr. Gillott; H. O'Neil's 'Margaret,' and C. Baxter's 'Skylark,' both lent by Mr. S. Mayou; J. C. Hook's 'Acre by the Sea,' lent by Mr. J. Kelk; R. S. Lauder's 'Wise and Foolish Virgins,' the property of Mr. G. Matthews: Dobson's 'Hagar and Ishmael cast out,' and J. Burr's 'Little Toy-Merchant,' and 'The Picture Book,' from the collection of Mr. W. Oslear; two drawings of 'Fruit,' by W. Hunt, and Turner's famous drawing of 'Ehrenbreitstein,' belonging to Mr. Gillott. The gallery contained many other works which have been seen in the London exhibitions; for example, J. Gilbert's 'Cardinal Wolsey and the Duke of Buckingham;' 'A. Johnston's 'John Bunyan in Bedford Jail;' G. Smith's 'Seven Ages;' Niemann's 'Launch of the Great Eastern;' Duffield's 'The Keeper's Home;' Pidding's 'Conflicting Accounts of the Battle;' P. F. Poole's 'Goths in Italy;' Miss E. Osborn's 'Escape of Lord Nithsdale from the Tower;' M. Anthony's 'The Pedlar's Visit; T. Brooks's 'Saved from the Wreck;' E. W. Cooke's 'Rock of Alicante;' G. Lance's 'Gleam of Sunshine.' Other works which attracted general attention may be pointed out, such as A. Gilbert's 'Evening on the Lake of Bala;' T. M. Joy's 'Golden Hours;' F. R. Lee's 'Tangiers;' S. Bough's 'Dunkerque, from the Lower Harbour;' W. Hemsley's 'A Ride in a Wheelbarrow;' E. Hayes's 'Mont Orgueil, Jersey;' H. J. Boddington's 'On the River Mole;' H. Le Jeune's 'Calvary;' H. Dawson's 'Evening;' G. Cole's 'Interior of a Welsh Shed, with Cattle Reposing;' T. H. Maguire's 'Matilda relating Northam's History;' J. B. Pyne's 'The Harbour at Genoa;' H. Moore's 'Midsummer—a Shady Nook;' T. J. Soper's 'Scene near Gomshall, Surrey;' J. Tennant's 'Lynmouth, Devon;' A. McCallum's 'Daily Shadows;' Miss R. Solomon's 'An Appointment;' W. Hemsley's 'Come along!' Vicat Cole's 'The Brook;' C. J. Lewis's 'The Village Blacksmith;' W. H. Knight's 'Knuckle Down.' The local artists, among whom we may place W. and F. Underhill, and T. P. Hall, though they are now resident in London, A. Wivell, W. Gill, H. Birtles, C. T. Burt, F. Henshaw, A. E. Everitt, W. Hall, H. Harris, H. H. Horsley, H. H. Lines, J. P. Pettitt, C. W. Radclyffe, H. Valter, and others, contributed effectively to the interest of the exhibition. —Some of our contemporaries have lately stated that the School of Art in this great manufacturing town is in an unsatisfactory condition financially; but we are glad to know that such is not the case; on the contrary, the increased receipts of late are enabling the committee to discharge some liabilities of considerable standing. Our contemporaries have evidently confounded this school with the Wolverhampton institution.

LEEDS.—Some short time since, the committee of the School of Art in this town gave notice that funds had been placed in their hands for the encouragement of drawing in public or elementary schools. It appears the committee were left to dispose of the money in the way they considered would best effect the object, and accordingly they passed the following resolution:—"That in order to offer an honourable inducement to national and parochial schoolmasters to take an interest in the drawing-classes of their schools, a prize be established, to be called the 'Public School Prize,' to consist of five guineas annually, after each examination of the School of Art, to the school having the largest number of pupils who pass examination before the inspector for Art." Mr. Tinker, head-master of Messrs. Marshall's school, Holbeck, has been the first to gain the prize, thirty-two of his pupils having passed a successful examination.

BOLTON.—The statue of Samuel Crompton, the inventor of the spinning mule, has been inaugurated at Bolton. The cost of the statue is £1,800. It stands in Nelson Square, on a site given by the Earl of Bradford. The material is bronze, electro-cast by Messrs. Elkington & Co. The pedestal is of Portland stone, and the whole stands about 20 feet high, the statue being 8 feet in height. It is the work of Mr. Calder Marshall, R.A., and is highly creditable to the accomplished sculptor. The project of commemorating one of the greatest benefactors of the human family—a man who, though he enriched millions, lived and died poor—originated with Mr. Gilbert French, a Scottish man some time settled at Bolton, the productions of whose looms, chiefly for ecclesiastical uses, are known and valued throughout Europe. The inauguration was a grand affair, at which all the local authorities and many eminent strangers attended.

SOUTHAMPTON.—The annual examination of the pupils in the School of Art in this town, by Mr. Eyre Crowe, one of the Government Inspectors, was made on the 17th and 18th of October. Nine students were awarded medals, of which one young lady (Miss Edith Cupper) gained two. Her drawings, with those of four other "medallists," were selected for next year's national competition. Two pupils received "honourable mention." It seems that the rooms occupied by this school since its formation, in 1855, have become too small for its requirements; the more advanced students, especially, are compelled to pursue their work under considerable difficulties. There is, however, some hope that more commodious apartments may be obtained in the Hartley Institute—the fine building erected in the lower part of the town, near the quay, and which Lord Palmerston recently inaugurated.

SCARBOROUGH.—Mr. Vassali, a resident of this town, has recently acquired in Italy a series of designs and sketches, which he assumes to be the work of Giovanni Batista Carloni, a Genoese painter who lived in the seventeenth century. Their owner considers these sketches—about one hundred in number, of all sizes—to be those from which the frescoes in the nave of the cathedral of the Guastato, in Genoa, were painted by Batista Carloni and his elder brother, whose name was also Giovanni. The task of cleaning and restoring them, which Mr. Vassali undertook when he had got them home, was one of considerable labour, though not of much difficulty; as their condition, beyond accumulated dirt, was good. A local correspondent, who has seen the works, informs us they are most interesting, and excellent both in colour and drawing.

COVENTRY.—The eighteenth annual meeting of the supporters of the School of Art here was held in the month of October. The report brought forward on the occasion calls especial attention to the decided improvement in the drawings executed in competition by the pupils; Mr. S. A. Hart, R.A., the Government Inspector who examined the works, having awarded thirty medals, besides making "honourable mention" of twenty-four others. Six more medals, it is understood, would have been granted, had the rules of the Department of Art permitted such an addition. The new building for the use of this school, to which reference was made in a recent number of our journal, is proceeding towards completion.

CARLISLE.—The prizes awarded at the last annual examination of the pupils in the Carlisle School of Art were recently presented to them, at a public meeting, by Mr. W. Lawson, one of the members in parliament for that city. Two of the students obtained national medallions and free studentships, five medals were awarded, besides books and instruments, and eight students were adjudged to be entitled to "honourable mention." This school, we are sorry to know, is nôt free from debt.

MAIDSTONE.—A very elegant drinking fountain is being erected in the Market Place of this town—a central position. It is from the designs of the late Mr. John Thomas, and is the gift of Mr. Alexander Randall to the corporation. On a lofty square pedestal is a Gothic canopy of open-work, beneath which is placed a statue of the Queen in her robes, bearing a sceptre in one hand, and a wreath of laurel in the other. The statue is executed in Sicilian marble. At the angles of the canopy is a single column of red granite, surmounted by a winged angel. The entire height of the fountain is considerably above thirty feet.

KIDDERMINSTER.—At the last examination of the pupils in this School of Art, Mr. Eyre Crowe awarded ten medals. It has only been established a few months.

NOTTINGHAM.—A new building for the School of Art, to include an exhibition-room of considerable size, is to be erected here, on a plot of ground adjoining the Arboretum, which has been presented to the committee by the corporation.

BATH.—Mr Noble, the sculptor, has received a commission to execute a colossal bust of the late Prince Consort, to be placed in the new wing of the Bath United Hospital. The cost of the work is to be defrayed by private subscription.

HASTINGS.—A clock-tower, as a memorial of the late Prince Consort, is to be built here. The site for it has been marked out at the Priory Obelisk, and the work will be proceeded with at once.

## NOTABILIA
### OF
## THE INTERNATIONAL EXHIBITION.

#### NAIRN'S SCOTTISH FLOOR-CLOTH.

The very useful manufacture so well known as floor-cloth, as it was represented in the Exhibition of 1851, did not show that the experience of fifty years had effected any decided real improvement in either the processes of production or their results. What were then held to be novelties in patterns were introduced from time to time, and different manufacturers were considered to have their productions characterised by various degrees of manufacturing excellence. But the principle upon which they all worked was one and the same, so that there was no essential difference between their respective productions. Floor-cloth was made by printing or stamping a number of small dots, arranged in patterns, in various colours, upon a neutral ground. Thus, not above two-thirds of the printed surface were actually covered with the paint of the patterns; and, consequently, floor-cloth painting, unless seen from some distance, was at best but a rough affair. It would be a necessary condition of this process that the colours should be limited in their number, and that there should be but little gradation of tints; the painting in separate dots also, and the diffusion of the ground tint over the whole surface between the dots of colour, destroy all delicacy of tone as well as all richness of colour. So long as this system of manufacture was identified with floor-cloth making, so long it was impossible for any great improvements to be introduced—or, at any rate, an improved system of dotting was all that could even be aimed at.

Since 1851 a most important fundamental change has been introduced and matured by the enterprising and able Scottish firm of Michael Nairn & Co., of Kirkcaldy; and now floor-cloth, having got over the long-established condition of dot printing, has demonstrated that it may be produced with all the richness, the minuteness, and the finish of velvet-pile carpet. The Messrs. Nairn have devised and adopted a system of printing which enables them to introduce any number of colours and any variety and combination of tints, and also to impart to their designs a clearness of definition with a depth of tone absolutely impossible of attainment by dot printing. The new floor-cloth presents a solid surface of colour, in actual contact, which *entirely covers*, and therefore completely conceals, the ground painting; thus at one and the same time affording facilities for the production of a much higher class of designs, and affording a greatly superior and much more durable surface to the wearer. And the inventors of this real improvement in an important and most useful manufacture, have not been slow to carry out in the matter of design the advantages which they themselves had introduced by their novel producing processes. Being enabled to produce far better designs than heretofore had been associated with floor-cloth, they have executed examples of several varieties of their designs, and placed them in the Exhibition. It is in this matter of design, and in those improvements in processes which lead up to and facilitate the introduction of a higher and more artistic class of designs, that the *Art-Journal* takes an especial interest; and that interest is always most warmly felt when any particular improvement is effected in a manufacture that tells upon the public taste, and through its own elevated character is calculated to raise the standard of the general feeling for Art-manufactures. And floor-cloth, an article in common use, if it has something to tell besides the mere fact of its practical adaptability to its proper functions, is one of those things which familiarise the persons who daily use and look at it with its own Art-character. And so it takes a part, however slight that part may be, in national Art-education of the broadest and also the most effective kind; and perhaps this practical kind of lesson may effect even more than agencies that claim much higher respect, and are supposed to be endowed with far greater powers. We believe that the Art-education of

the people will be best conducted by providing for them common things of a true Art-character, —by causing them to live, as it were, in a true Art atmosphere, surrounded with objects of daily use and experience, all of them bearing the genuine Art impress.

With a few exceptional examples, which they have felt constrained to produce in compliance with the requirements of certain peculiar tastes and ideas, the designs exhibited by the Messrs. Nairn shew that they understand and have studied those primary conditions of high excellence—appropriateness and consistency. Floor-cloths are *flat surfaces;* and the designs for their decoration should convey that same leading idea of flatness of surface. They ought to appear *inlaid*, and never to suggest the suspicion of being in relief. Such designs as would be well adapted for encaustic tiles, or for any mosaic work, with simple panellings, are equally suitable for floor-cloths; these are the designs that prevail in the Scottish manufactures, and they are executed in great variety, and always with happy effect. In order to realise the full value of these admirable designs, they require to be seen in contrast with certain other patterns, in very decided favour with some manufacturers, which look as if the grand motive of a floor-cloth was to render walking a most afflictive, if not an impossible, achievement.

Some few specimens of floor-cloths having tile patterns appeared in the Exhibition, in the execution of which there are some laudable attempts to emulate the example set by the Messrs. Nairn; but the Scottish firm is without any real rival whatever; and, more than this, to them belongs the merit of having first projected every important improvement which has been introduced into their manufacture. We must not omit to add that in the treatment of imitative marbles and woods, and in chintz patterns, the Scottish floor-cloth maintains the same supremacy as distinguishes their original designs of a higher order. Altogether, this is one of the most gratifying instances of superior excellence in a manufacture that the Exhibition adduced, in favourable contrast with its predecessor of 1851; and it is with sincere pleasure that we are able, in such decided terms, to record our admiration for a staple article of British industry.

### PRODUCTIONS OF THE NORTH BRITISH INDIAN RUBBER COMPANY.

Very curious is the tenacity with which a name, when once it has been accepted as the proper designation of any particular object or substance, adheres to that same object or substance. A singularly characteristic example of this property of names presents itself to our notice in the title—*North British Rubber Company*. The Company, with the strictest propriety, have assumed that title, from the circumstance that their productions are all composed of *Indian rubber*—not, indeed, that this well-known substance is employed by the Company for the purpose of erasing the lines that have been drawn by black-lead pencils, or that it has anything whatever to do with the rubbing process from whence it has derived its name. On the contrary, the "rubber" in the hands of this skilful and enterprising association is applied to purposes the most diverse, not only from all rubbing, but also from one another. And yet the material retains its original designation; and the Company which has elevated this material into forming the basis of one of the staple national industries of Great Britain, is the "North British Rubber Company."

Indian rubber is indeed an elastic substance in more senses than one, since it has been demonstrated to be applicable to almost every variety of use. The Company, whose admirable productions we include with sincere satisfaction amongst the *Notabilia* of this year's Great Exhibition, have not, by any means, desired to exhaust the capabilities of the rubber; and yet they have already produced from it a multiplicity of objects. And, whatever the nature of the object that has been produced, this Company has invariably attained to a very high excellence in their works. Thus, by taking in hand a material of unsurpassed capabilities, by treating it with consummate skill, by applying it to a variety of purposes all of them at once important in themselves and exactly suited to the natural qualities of the rubber, and by resolutely determining in every thing to aspire to perfection, the North British Rubber Company has won for itself a distinguished reputation, and has taken an honourable position in the front rank of British manufacturers.

The Company has been formed upwards of seven years, and its operations are conducted upon a most important scale. It is able to refer to this very significant testimony to the principles upon which it is conducted—its productions always command a better price than similar objects manufactured by other establishments. And (what is especially to be noted by the *Art-Journal*) in design, as well as in workmanship, the productions of this Company habitually evince their superiority. We have carefully examined the specimens exhibited, and in every instance we have found that skilled workmanship was associated with well-studied and thoroughly appropriate design. And, more than this, the Rubber Company in their exhibited works have shown their desire to extend the range of their productions, in order to include objects that may admit a high degree of artistic decoration. Accordingly, with buffers for railway carriages and locomotives, with hose for fire-engines and for every other conceivable purpose, with belting, and valves, and packing, and springs, *et id genus omne*, and with overshoes also and waterproof shoes and boots which certainly cannot be any further improved, the Rubber Company have exhibited combs in great variety, watch-chains, walking-sticks, &c., &c. The combs demand especial notice both from the excellence of their workmanship, and the beauty of their forms. They include many truly beautiful varieties of most artistic designs for the combs that are now worn by ladies in their hair.

This Company has manufactured upwards of ten millions of pairs of overshoes during the last five years. They include about eighty varieties of patterns, and are of every degree of lightness, and also strong and solid, such as the miner may wear without any other covering for his feet. Boots, in like manner, are formed from the rubber, suitable for the most fastidious wearer, and equally ready to satisfy the requirements of the sportsman, the fisherman, and the sailor.

In these days of wonderful machinery, the quality of his belting is a consideration of the gravest importance to the engineer. The Rubber Company understands this, and in its belting—one of its principal productions—a complete mastery is shown over the materials worked. The rubber is used in layers, alternating with other layers or strata of cotton-duck of truly extraordinary strength, the whole being cased in rubber, and consolidated by the process of manufacture into a mass pre-eminently qualified to discharge with perfect efficiency the duties that are required from it. This belting is perfectly even on both surfaces, and true on its edges, which are cut square—qualities of no little value when the belting is in action.

The processes for preparing the rubber enable the North British Company entirely to avoid the use of solvents, and thus the strength and elasticity of the natural substance is unimpaired; and then the "vulcanising" process secures the prepared rubber from all risk of change or decay, as well in steam and boiling liquids, as in cold water. Accordingly, the hose made by this Company is singularly valuable, and especially in the instance of fire-engines. It may be sufficient for us to state that this hose is made capable of resisting a pressure of two hundred and fifty pounds on the square inch, and that it never leaks, nor does it require drying after use. Again, to show how well it understands its work, the railway buffers made by this Company, when exposed in an oil bath to a temperature of four hundred and eighty degrees of heat, were perfect in every respect, while their rivals had succumbed and literally had melted away. It would be an easy matter, in like manner, to follow out into the details peculiar to itself each individual production of the North British Rubber Company. We are content, however, to leave our readers to infer what may be the character of the other works of this Company from the sketch that we have already given. The case that stood in the Eastern Annexe—in itself a museum of Indian rubber—was distinguished by an uniformity of excellence. Never were such elegant overshoes seen as it displayed; and combs, brushes, valves, hose—all were equally first-rate. And these were true specimens of the Company's habitual manufactures. The same things may be had at all times, and in any quantities. And we are glad to know that the Company has just formed an establishment in London, where the specimen-collections of the Exhibition may be always seen repeated on a large scale; and where the Company's able superintendent, Mr. Sexton, will, doubtless, find that he has a sufficient amount of occupation to satisfy even his active and enterprising spirit.

### METAL BEDSTEADS BY MESSRS. PEYTON.

This is not the first time that the productions of Peyton and Peyton have attracted the attention of the *Art-Journal*. And, having in time past noticed the ability with which these manufacturers had treated the objects to which they had then devoted their special attention, we now regard with peculiar satisfaction their sustained efforts to advance from one stage to another in the path of progressive improvement. The specimens of metal bedsteads—very important articles of decorative furniture—exhibited by the Messrs. Peyton, are distinguished by a series of new patented improvements which, while they all tend to produce better bedsteads, are also available for increasing the artistic effect of the designs, and for admitting the introduction of fresh adornment. This association between true decoration and practical improvement is always the sign of real progress in manufacture, and it is what must always command our cordial sympathy. Ornamentation is always very desirable, if it be true to its professed character; but that is the noblest ornamentation which is worked out as a condition or as an accessory of some practical improvement. The patents of the Messrs. Peyton are models in their own class. They set forth fresh appliances and contrivances, or they adjust existing modes of construction and adaptation upon new principles, and all this is done to make these bedsteads at once more perfect and much handsomer as pieces of furniture. The exhibited examples illustrated all the fresh inventions, and certainly they appeared to combine every quality of excellence, being at once light and sufficiently massive, strong without even a trace of effort to obtain strength, admirably adapted to secure rest, and in both form and decoration thoroughly effective.

The same manufacturers have introduced corresponding improvements into their hat and umbrella stands, formed of wrought or malleable cast-iron. Thus, they are extending the application of their judicious improvements, so that eventually they may be enabled to attain to very high excellence in the production of various articles of furniture in metal-work. It is probable that still more will be done in the course of the next few years by these earnest thinkers and workers; meanwhile, they have accomplished much already; and we both commend them for what they have done, and we urge them to persevere in thinking out and working out even better things than their present best.

### PULPIT ROBES, BY MIDDLEMAS, OF EDINBURGH.

In Class XXVII. there was a case that attracted much attention, from the singular excellence of both design and workmanship displayed in the production of its contents. This case, together with other objects all equally good of their several kinds, contained a group of specimens of pulpit robes, manufactured at Edinburgh, from the richest materials, and in a style that raises them to the highest rank of works of their order. It is always satisfactory to us to notice whatever is eminently deserving, and particularly what evidently shows that thought and care and sound judgment have been applied with success to effect the improvement of an important manufacture. We have carefully examined the productions of Mr. Middlemas, and in consequence of the satisfactory impression produced by them, we have much pleasure in according to his case a place amongst our *Notabilia*.

## THE TURNER GALLERY.

ST. MICHAEL'S MOUNT, CORNWALL.
Engraved by J. Cousen.

STANFIELD's fine picture of this subject, engraved some years ago for the Art-Union of London, has made St. Michael's Mount familiar in many households, both at home and in the colonies of Great Britain. It differs from Turner's not only, as might be expected, in treatment, but likewise in the point from which the view is taken. Stanfield appears to have made his sketch from the commencement of the causeway that connects the mainland with the Mount; his picture may consequently be called a front view: Turner's sketch was drawn from a considerable distance to the right, and presents a side view with a large expanse of sands. In the former, the Mount has a solid, bold, and rugged appearance—all its hard, granite-like features stand prominently forward; in the latter they are softened and almost lost in the interval of distance, and by the mellow atmospheric light the artist has thrown over them.

Turner painted the picture in the year 1834, but it seems scarcely to belong to that period of his Art: it has less of the poetical, and often extravagant, fancy in which he then indulged, and yet is not so entirely naturalistic as his earliest works: it appears to partake of the character of both. A rain-storm has passed over the land seawards, leaving the "tail" of a rainbow behind it; the sun is breaking out from behind the clouds on the right, and its beams have caught the monastic ruins on the crown of the rock, have lighted up the base, and are reflected on the wet sands, and the near waves retiring from the shore. Light is evidently the quality aimed at by the painter, and he has produced it with wonderful success. To avoid a uniform weakness of tone, some dark boats are introduced in the right foreground, balanced by a huge buoy on the left; the reflection of these objects enabled the artist to give increased depth of colour to the whole of the foreground, the figures judiciously aiding his purpose. Both here, and in the middle distance, where some fishing boats and a brig are beached, a sale of fish is going on.

Compared with most of Turner's marine subjects, and still more so when contrasted with the works of our best sea-painters, this picture, which is a small one, would be considered rather weak and ineffective; it is not so in reality: but when an artist works with sunshine, or light, for his key-note, so to speak, and especially when, as in this subject, there is an almost unbroken flat surface—no objects whose height or bulk would account for, or permit the introduction of, a mass of shadow—such apparent weakness is inevitable, unless colour be forced.

This picturesque rock is supposed to be the place mentioned by Diodorus Sec ilus under the name of Ictis, where the Britons refined their tin and cast it into ingots. In 1044 Edward the Confessor gave the Mount, with all its appendages, to a brotherhood of Benedictine monks. When the alien priories, as they were termed, were suppressed by Edward III., this institution was included in the decree. Henry VI. restored the monastery as a religious house, giving the supervision and emoluments of the estate to King's College, Cambridge. The rock, small as it is—about a mile in circumference—and insignificant as a possession, has often been an object of contest: Henry de la Pomeroy, a supporter of Prince, afterwards King, John, drove the monks from it and held it for the prince when the latter endeavoured to seize the crown of England during the captivity of his brother, Cœur de Lion: when, however, the royal army appeared before it, Pomeroy capitulated, and the monks were restored. During the war of the Roses, the Lancastrian Earl of Oxford got possession of it, but surrendered it to the Yorkists after a siege of several months. The last siege it underwent was in the time of Charles I., when the Royalists, under Sir F. Basset, surrendered it to the Parliamentary forces.

The picture forms a part of Mr. Sheepshanks' noble gift to the nation.

## E. M. WARD'S PICTURE
OF
## LOUIS XVI. IN THE PRISON OF THE TEMPLE.*

FEW persons, we believe, will be inclined to dispute the assertion, that in this picture, and others of a similar character, Mr. E. M. Ward has proved himself one of the greatest historical painters of our time, even taking the continental schools into union with our own in determining the judgment. It must not, however, be forgotten by those who remember what has been done of late in Germany, France, Belgium, and also, as the International Exhibition showed us, in some of the more northern countries of Europe, as well as in Spain, and who may be disposed to place Mr. Ward's comparatively small canvases in unfavourable competition with the far larger works of foreigners, that size alone is no evidence of merit in a picture, but often the reverse. Haydon found out this truth, and to his cost, yet he refused to act upon it, and—perished. Had he acknowledged his mistake, and curbed his ambition to paint in the grand style, he would not, in all probability, have come to so untimely an end. But there are people, unfortunately, who are apt to measure the worth of a picture by the dimensions of its surface, and consider that it must of necessity be a great work because it covers a large extent of canvas: it would be ridiculous to argue on such a fallacy.

Admitting the eminence justly attained by many continental painters for specific qualities of Art, it is scarcely a question if Mr. Ward falls very short of any of these qualities; while in one, colour, he stands almost unrivalled. Like should be compared with like: he is not a painter of sacred history, and, therefore, it would be unjust to "pitch" him against Cornelius, Hess, Overbeck, Bendemann, and other great men of the German school, nor with Ary Scheffer of the French school: he is not a battle painter, and, consequently, cannot enter the lists with Horace Vernet; but he may take his stand boldly with Paul Delaroche, Robert Fleury, Gerôme, Kaulbach,—in some of the latter's smaller works,—Schrader, H. Leys, Gallait, with a few other foreign notabilities; and in comparison with these Mr. Ward has nothing to fear, but everything to expect as regards a favourable verdict. Neither is there any among his own countrymen with whom he may be brought into competition, for he has taken his own individual place in our school, which he maintains without a rival.

Remarks have sometimes been made that Mr. Ward's pictures are generally limited to one or two pages of history, such as the latter days of the Stuart dynasty in this kingdom, or the period of the great French Revolution; and hence it has been argued, most absurdly, that he is an artist whose ideas cannot expand beyond this circle. But if he had not painted works which refute the assertion, such as 'The South Sea Bubble,' 'Dr. Johnson in Lord Chesterfield's Ante-room,' 'The Fall of Clarendon,'—all, we grant, pictures of his earlier time,—it should be remembered that artists, as a rule, always have favourite subjects; that is, subjects in which they feel themselves more at home, and with which study, from choice, has rendered them more familiar; but it by no means follows as a necessary sequence that an equal amount of success would not attend their efforts in more varied essays, if the same amount of thought and skill were given to them. No one objects to Landseer because he almost invariably represents dogs and horses; nor with Webster, because he associates himself with mischievous or idle little boys, and aged schoolmistresses; nor with Frith, because he is familiar with a mob of well-dressed people at Ramsgate or Epsom. Every artist must have his speciality, even when he roams into what may be considered as to him a foreign region.

Such a picture as that which has drawn forth these observations would have fulfilled but a very small part of its mission, had it been in the keeping of its owner, to delight only him and his friends. Justice to the painter and duty to the public required its reproduction for the benefit of all, and it was right that it should be placed in the hands of our leading mezzotinto engraver, Mr. S. Cousins. As a result we have a print which will be looked upon as one of the most perfect examples of our time, even if not entitled, as we believe it to be, to take precedence of all other historical subjects. The picture was exhibited in the Academy in 1851, and was suggested by a passage in Lamartine's "History of the Girondins," where, in describing the imprisonment of Louis XVI. and his family by the red republicans of France, he says:—"The queen was obliged to mend the king's coat while he was asleep, in order that he might not be obliged to wear a vest in holes." The deposed monarch is represented sleeping calmly on a couch, habited in a morning gown, and with his face turned towards the other occupants of the lofty dungeon. In a window, from which the light pours in upon the unfortunate group, stands a small crucifix. Seated close by his side sits his queen, Marie Antoinette, the subject of Burke's eloquent eulogium, in his "Reflections on the French Revolution;" the garment on which she is working has fallen from her hands, and remains negligently in her lap, for her thoughts,—soul-crushing thoughts are they,—are with her husband, upon whose face she gazes with profound melancholy, an expression of intense sadness too deep for tears, too sorrowful for a ray of hope; 'tis a noble face, though its beauty is marred by trouble. On her right hand is a table, whereon her workbox is placed, and a small vase containing flowers to which the dauphiness, a lovely young girl, is giving a fresh supply of water: this is a very touching and poetical episode in the composition. In the immediate foreground is the king's sister, Madame Elizabeth, an exceedingly handsome woman; she is knitting, and stoops to reach something from her work-box on the floor. Between her and the table the young dauphin has thrown himself on the ground, repairing his shuttlecock: the employment had, doubtless, a meaning in the artist's mind; trifling in itself, he probably intended the shuttlecock to signify or symbolise the fickleness of fortune, and the unstable nature of human greatness. In an adjoining apartment, to which access is gained by three deep steps, and from which the room where the royal family is confined is separated only by a curtain across the doorway, now drawn aside, is seen a group of republican *sans culottes* acting as gaolers, though they are now carousing and playing cards: one of them, with a pipe in his mouth, peers behind the curtain to watch the prisoners.

Such are the materials adopted by Mr. Ward for his remarkably interesting and powerfully-expressed picture. Of Mr. Cousins's engraving too much cannot be said; the translation is not only most faithful to the original, but it has merits peculiarly its own, blending the most subtle and delicate tints of colour in complete harmony with the deep-toned shades. Brilliance is attained without forcing any especial points, or, as is frequently the case with mezzotinto engraving, without producing spottiness. Such a result could only be reached by the most consummate skill and knowledge of the art, united with true artistic feeling. Mr. Cousins has added to his long and well-earned reputation by this fine print, and Mr. Ward may congratulate himself that his touching and beautiful picture was placed with an engraver so capable of doing full justice to it.

* THE ROYAL FAMILY OF FRANCE IN THE PRISON OF THE TEMPLE. Engraved by S. Cousins, R.A., from the Picture by E. M. Ward, R.A. Published by E. Gambart and Co., London.

## ART IN CONTINENTAL STATES.

PARIS.—A revolution in industrial painting is reported by M. Moigno in the *Cosmos*. On the 18th ult. he visited the electro-metallurgical workshops of M. Oudry, at Auteuil, who some time ago showed how galvanic or electrotypic copper can be reduced to an impalpable powder, so as to form the basis of a new paint. A later idea is that of laying on this copper dust on the coating of benzole, always put on the surface of casts before covering them with copper by the galvano-plastic process. He has eventually succeeded in obtaining a mode of painting by means of galvanic copper, applicable to wood, plaster, cement, steel, iron, the exterior of ships, &c., giving them a covering perfectly dry and inodorous after twenty-four hours, taking a very agreeable lustre, and susceptible of receiving, by means of chemical reagents, all the tones of bronze, &c., which may be given to pure copper. M. Oudry has also succeeded in combining with the benzole, in addition to a very small quantity of copper, the colours which have lead, zinc, &c., as a base. As benzole, from its conversion into aniline for the manufacture of dyes, is becoming expensive, M. Oudry was led to try mineral oils, now so abundant, and found them quite as effectual as benzole. These hydrocarbons will thus replace the expensive drying vegetable oils if M. Oudry's process be generally available. M. Moigno states that a very agreeable green has been given to the balconies of the New Theatre Français by the new method.

TURKEY is following in the wake of other nations, and announces an Exhibition of Industrial Art, which is to be held in Stamboul during the coming *Ramadan*, or great Mohammedan fast.

J. M. W. TURNER, R.A. PINXT.

J. COUSEN, SCULPT.

ST MICHAEL'S MOUNT, CORNWALL.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION, SOUTH KENSINGTON.

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MUSEUM

## MINOR TOPICS OF THE MONTH.

The Exhibition has closed, not only as an "exhibition" but as a "shop." Notwithstanding the miserable management to which it has been subjected, it has been a success; even financially it has paid, for the enormous sum obtained by season tickets and admissions amply sufficed to meet all necessary—nay, liberal—expenses, and if there be a deficiency, it is an evil for which neither the exhibitors nor the public are responsible. Both have done their duty: the public have strongly sustained the undertaking; the exhibitors have done their best. Whatever blots there may be (and there are many that time can never erase), have been placed upon the scheme by the Commissioners, or the persons employed by them, and for whose deficiencies or malversations they are liable in the court of equity in which they are tried. It is needless for us now to revert to the many wretched mistakes by which the project has been so grievously impaired, yet they must be exposed occasionally, from time to time, to act as warnings for a future. It is stated that the building will be retained, mainly with a view to an International Exhibition in 1872, but to serve, meanwhile, as galleries, &c., for all conceivable purposes—a national gallery (in lieu of that now in Trafalgar Square) to be the leading feature. How this project is to be arranged—with the contractors, with the 1851 Commissioners, with the House of Commons, and with the public—can be known only to the managers of the Department at South Kensington; and perhaps the public and parliament will know nothing whatever about it until the whole scheme is "settled."

The Guarantors are not to be called upon for any payment; that matter is settled. Whether they were or were not legally responsible for sums beyond £250,000, is not to be made a question. The main fact upon which this decision has been arrived at is, that the Commissioners believe these or other "guarantors" will be again required in the year 1872.

The Jurors are to have, "free, gratis, for nothing," copies of the Reports; an arrangement having been made with the Society of Arts for a sufficient supply. It was at first proposed to members of the Juries that they should purchase copies at a reduced price—viz., for ten, instead of fifteen, shillings per copy—a proposal which the members indignantly rejected. The Commissioners, "gave in," and the Jurors are, as we have said, to have them *gratis*.

The "Sales."—Some idea may be formed of the immense amount of sales effected in the Exhibition during its last days, by the fact that one French establishment brought into the building, after the 1st of November, goods to the value of £1,200, and sold nearly the whole of them.

The Horticultural Gardens at South Kensington.—The Directors desire to obtain possession of that side of the building which, it is said, stands partly on their land, in order to carry out a plan for removing thither the museum now at Kew. As a nucleus, they have applied for contributions to the various exhibitors of agricultural instruments, garden tools, seed and other natural productions, lately shown at the Exhibition.

A Portrait of the late Prince Consort, just published by Mr. Mitchell, Old Bond Street, is unquestionably the best memorial the Queen's loving and loyal subjects can possess of one whose loss the nation still deplores. The print is small, but is exquisitely engraved by Mr. F. Holl—who seems to have worked upon it as a labour of love—from a coloured drawing made in the early part of the present year by Mr. E. Corbould, from a photograph taken by Messrs. Day, at Osborne, in 1861. The Prince, who looks the very *beau ideal* of an English gentleman, in morning costume, stands, bareheaded, leaning easily against an angle of the mansion, in the act of reading some document, which he holds in his right hand; the left rests upon a roll of papers that he has placed in his hat—the well-known white hat with mourning band—which is on a garden-seat by his side. The head is seen in profile, and is admirable for its truthfulness and fine modelling. This engraving was intended for private circulation only, but her Majesty, with her proverbial kindness and consideration, has permitted its publication, and has also allowed it to be specially dedicated to herself. There are, we apprehend, few of her subjects who will not desire to possess a print which is at once a beautiful memento of the illustrious dead, and of her Majesty's condescension in giving it publicity.

The 1851 Testimonial.—This group—which will be a monument to the late Prince Albert—has been in part erected in the Horticultural Gardens at South Kensington. It is not expected to be completed until May or June, 1863. So far as it can now be judged of, aided by the model, there can be no doubt of its being a great and admirable work, honourable to the country, and worthy of the memory of the beloved prince of whose worth it will be a record. It cannot fail to place the name of Joseph Durham among the best sculptors of the age and country.

Mr. Joseph Durham has had the honour of showing to her Majesty, at Windsor Castle, his model for the statue of his late Royal Highness the Prince Consort, intended to surmount a memorial of the Exhibition of 1851, now erecting in the Horticultural Gardens at South Kensington.—*Court Circular*.

The Architectural Association held its opening meeting and annual *conversazione* at the rooms of the Society in Conduit Street, on the evening of the 31st of October, when the judges delivered their report with regard to the competition for prizes, and the following awards were made. The first prize in the class of design was given to Mr. E. J. Tarver, the second in the same class to Mr. R. Phené Spiers, son of Mr. Alderman Spiers, of Oxford; the prize for "Westminster Abbey Sketches" to Mr. E. J. Tarver; and an extra prize, presented by the president of the Association, and the president of the class of design, was awarded to Mr. W. Paris. The prize essay on "The Visit to Westminster Abbey," was gained by Mr. L. W. Ridge.

"Birket Foster's Pictures of English Landscape" is the title of an exquisitely beautiful volume just published by Messrs. Routledge, Warne, and Co. As we expect to be in a position next month to introduce some of the engravings into our journal, we shall at present merely announce its appearance, with the remark that Mr. Foster, and the engravers and printers, Messrs. Dalziel Brothers, seem to have outdone all their previous efforts in the production of this book—the last, we regret to hear, from the pencil of Mr. Foster. Mr. Tom Taylor contributes the letterpress, in the form of poetical descriptions.

Copyright in Art.—A case involving the question of Art-copyright has recently come before the police court; Mr. Gambart having summoned two photographers, Messrs. Powell and Pipere, for infringing his rights by producing and selling photographic copies of T. Landseer's engraving of Rosa Bonheur's 'Horse Fair.' Mr. Corrie, in giving judgment, said that, though there was no doubt that a wrong to Mr. Gambart had been committed, he could only come to the conclusion that the summons must be dismissed. The decision was grounded on the fact that, in the existing state of the law, as regards adjudication by a magistrate, it must be proved that the offender knew the original work to be copyright, and this had not been done. The proper remedy is an application to the superior courts, or to the county court, where such knowledge is not required. This may be law, but it certainly is not justice.

Mr. Frith's Picture of the "Railway Station" is now "on view" at Messrs. Hayward and Leggatt's, Cornhill, where it will, no doubt, attract as much attention as when exhibited at the west end of the metropolis.

The National Portrait Gallery.—There have been no additions very lately to this collection, nor will there be any until after the next meeting of the trustees, which will take place, perhaps, before Christmas. The question now arises—where are these pictures to be permanently placed? The walls of the three rooms in George Street are full, so that the latest acquisitions have been placed on the floor. The house in George Street will in three years be removed, to make room for new buildings. It cannot be intended that the portraits should remain there till the end of that term, as the space they would occupy in another gallery has been estimated with a view to their removal—we believe, to Kensington.

Christmas Cards, &c.—An extensive series of cards, note paper, and envelopes, of an exceedingly pure and beautiful character, has been produced by Messrs. Goodall, card manufacturers, of Camden Town, for Christmas and the new year. They are in great variety—all being in "keeping" with the season; holly and ivy of course predominating in designs charmingly executed, and brilliantly coloured; and generally by excellent artists.

The "Loan" Exhibition at Kensington.—Parts IV. and V. of the descriptive catalogue, edited by Mr. J. C. Robinson, of antique works lent for exhibition to the Museum of South Kensington, have made their appearance. The former enumerates the specimens of majolica ware, plate of every kind, damascened works, locks, keys, &c., in wrought iron, and engraved gems; the latter gives a list and description of the illuminated manuscripts, bookbinding, jewels, and decorative ornaments, clocks and watches, objects in rock-crystal and precious materials, historical relics and miscellaneous articles. This magnificent collection will, in all probability, be dispersed again before our readers see these lines, but Mr. Robinson's well-compiled catalogue, in which he has been largely assisted by competent archæologists, will remain, to show what a costly and superb assemblage of Art-works the country possesses, and how liberally they have been lent by their owners for the instruction and gratification of the multitude.

A Ceremony at the Exhibition.—On Saturday, November 8, at half-past four o'clock, the police force who had been on duty at the Exhibition from the commencement to the close, were assembled in the nave, each to receive a "*souvenir*" of the great national, or rather international, triumph of the year 1862. When they were all gathered and ranged in line, a representative of the Royal Commissioners appeared, and handed to each policeman a—*copy of the shilling Catalogue*. A portion of what publishers call "remainders" was thus got rid of. They had been, for many days before, touted throughout the building at the small cost of sixpence: but the worth of a thing is not always the money it will bring; and no doubt the metropolitan police will regard as heirlooms in their families copies they obtain for nothing!

The Police at the Exhibition.—The exhibitors have subscribed to record in some way or other their sense of the services rendered to them and to the public by the police force employed at the Exhibition. It is impossible to overrate the value of such services. Not only was there effectual protection from thieves—the number of thefts being very few—but the courtesy, attention, and general intelligence of the police received praise from visitors of all ranks and classes.

The Official Illustrated Catalogue.—"Expressive silence" records the fate of this dismal production of the press of the Commissioners. As their own publishers, they have met the usual fate of amateurs. They have not even made money by the experiment, while it has been one of the largest blots of the Exhibition. What will be done by those exhibitors who have paid enormously for value they have not received, we are not at this moment in a position to say.

The Society of Painters in Water-Colours.—On the 22nd of November there was held a private view of an exhibition of sketches, drawings, first thoughts for pictures, &c., commencing a series of winter exhibitions, similar in spirit to that which was commenced by Mr. Pocock some years since, and which degenerated into a show of finished pictures. If this is continued in the manner in which it has been begun, the public will learn more of the substantive power of each exhibiting artist than in their finished works. The portfolios of the society are rich in most beautiful sketches, enough to cover the walls for years to come.

The Reformation.—A set of twelve water-colour drawings, setting forth leading incidents in the life of Luther, is to be seen at the German Gallery. They are drawn by M. Labouchère, and intended for publication as engravings, to be accompanied by letter-press by Dr. Merle D'Aubigné. The subjects are—'Luther carried to School,' 'Singing for Bread,' 'Finding the Bible,' 'The Death of Alexius,' 'Menial in the Convent,' 'Theses,' 'Burning of the Pope's Bull,' 'The

Diet of Worms,' 'Luther at the Wartburg,' 'Luther's Marriage,' 'Family of Luther,' and 'Death-bed of Luther.' Many of the compositions are crowded with figures, and all are carefully worked out.

The National Gallery.—The additions to the collection are the "Perigord" Hobbema, Ward's 'Bull,' a picture by Memling, and another by William of Cologne, one of the ancient *meisters*. The 'Bull' is at Kensington; the two last-named are waiting for their frames, but the Hobbema is in its place. The cost of the picture, long known in the Perigord collection, is, we believe 1,500 gs. It was the property of Mr. Napier, the engineer, of Glasgow, who is said to have given £1,600 for it, and was afterwards in the possession of Mr. Phillips, of Bond Street. It is of moderate size, and in very good condition. The subject is a piece of rural road-side scenery, the principal point being a group of trees rising in the centre, beyond which, at a little distance, is a cottage, with a glimpse of open fields on the right, the rest of the view being almost immediately intercepted by trees. It is painted with a full brush, and with that informal and unhesitating touch acquired from out-door painting; the forms are much less heavy, and the colour more mellow, than those of Ruysdael. The sky is cold, feeble, and woolly, insomuch that it does not seem to have been painted by the same hand as the trees and the roadway. The reflection of this kind of Art is found in the works of the painters of our school earlier than in those of any other country; and with us it has been cultivated with great success. When we remember the state of landscape painting during the first quarter of the seventeenth century, we shall arrive at a just estimation of the difficulty overcome by Mindert Hobbema. We do not know what has been given for Ward's 'Bull,' but the price of the picture when at the Crystal Palace was 1,000 gs. Mr. Ward painted it to compete with Paul Potter's 'Bull' at the Hague, which will not bear comparison with it, the former having had a beautiful model, and having perfectly understood its best points. The pictures by Memling and William of Cologne we shall notice as soon as they are placed.

The retirement of Mr. Baily and Mr. Abraham Cooper upon the superannuation fund of the Academy leaves vacancies for two new academicians. The retiring allowance has hitherto been £100 a year, but on and from January next it will be advanced to £200. Other retirements are spoken of on this increase of pension, which, on the part of the Academy, is most liberal, and rich though the institution be, the utmost that can be expected of it.

The New Society of Painters in Water-Colours has, on renewal of the lease, determined greatly to improve the gallery in Pall Mall. Even in the condition in which it has for so many years been, it was one of the best-lighted rooms in London; though there was much unnecessary obstruction by the ponderous and unsightly supports overhead—only visible when the white drapery was removed. The gallery will henceforward be approached by a short flight of steps, as the floor is to be considerably raised, which would, without altering the roof, much improve the light; but the roof will be reconstructed, so that the room will look as lofty as heretofore. The addition made to the room of the elder Water-Colour Society, is really inconsiderable, but it has added much to its appearance. We are not aware that it is contemplated to add to the length of the New Water-Colour Gallery, but there is now an opportunity of making it the most complete of all the exhibition rooms.

St. Paul's.—The gilding of the ornamental portions of the lower arches under the dome has been suspended for want of funds. Mr. Parris completed, a year or two ago, his tedious and dangerous labour—the restoration of the paintings round the inside of the dome—since which time the gilding has been continued downwards to the lower vaulting, where it has been left unfinished.

The Committee of the Society of Female Artists has taken the lease of a gallery in Pall Mall. This exhibition will not, therefore, open before April. In connection with this Society, it is contemplated to establish a school for the study of costumed figures, on the plan of public schools in Paris and London, where the model is set by the students in turn, and each may practise her own particular kind of Art, be it painting in oil, water-colour, or drawing in chalk.

The Porcelain Collections of Messrs. Rittener and Saxby, of Albemarle Street, the first that were formed in London for the public display and sale of the finest manufactures of Dresden and Sèvres, with the other famous ceramic establishments of Germany and France, still retain their original reputation; and, in the midst of the manifold collections of works of their class which now claim attention, they most justly may expect from us a recognition of their rare excellence. Messrs. Rittener and Saxby restrict their attention to the porcelain of Germany and France, and to the kindred productions of the East; and they always take care to secure the very choicest specimens of every variety of object. At the present moment their show-rooms are filled, in every available nook and corner, with all that would delight the most accomplished judge of rare Dresden, fine Sèvres, and gorgeous Chinese and Japanese wares. Ornaments of all kinds abound, and with them are associated services of porcelain for every use.

Cuyp and Berghem.—At Mr. Barrett's, in the Strand, there are a few valuable examples of the Low Country masters, among which is especially remarkable a large picture by Berghem, that has been studied rather as a landscape than as a cattle and figure picture. It is a composition, with every picturesque variety of feature. In the middle distance is a castle, and beyond this a range of mountains. It has less of the surface and warmth of the painter's smaller pictures, but it is marvellously fresh and spirited. A Cuyp resolutely grey is not very often met with, but we have, in a cool picture by this master, a rainy sky of marvellous reality. This is the accent of the picture. It seems to have been a study of a sky, under which a group of drenched cattle was afterwards painted on a knoll, that raises them into opposition to the sky. Besides these, there is a Hobbema, containing a mill with its stream, a group of trees, and a glimpse of distant country. The water is limpid, full of reflection, and beautiful in colour. A painting of quite another character is a figure picture by Salvator Rosa, a group of nymphs and satyrs. One of the latter holds a chaplet of flowers, which seems to be an object of contention among the three women. It is a curiosity, inasmuch as there are so few essentially figure compositions by Salvator.

A Water-Colour Painters' Lancashire Relief Fund is about to be established by the New Water-Colour Society. At a general meeting of the body, held on the 3rd ult., it was resolved that each member contribute one painting or more, and that every member of the profession known to paint in water colour be solicited to aid in relieving the prevalent distress. It is proposed that single subscriptions of one guinea be received until a sum be raised equal in amount to the value of the pictures. The collection is to be exhibited in London, Manchester, and Liverpool, and each guinea ticket will entitle the holder to one chance in the allotment.

Messrs. Day have, we understand, filled up their list of two thousand subscribers to their work on the Art-Treasures of the International Exhibition, edited by Wr. Waring. This is a gratifying fact, and we are happy in recording it.

Messrs. Robinson and Hetley have recently opened a new and spacious gallery, at 21, Old Bond Street, for the sale by auction of pictures and works of Art of all kinds. The room, for size, light, and ventilation, is, so far as our observation extends, inferior to none in London for its required purpose.

To "Correspondents."—We are constantly receiving letters, without name or address, asking for information about various subjects, generally within our province. It is necessary, therefore, to repeat the announcement we have heretofore made at various times,—that we never occupy our columns, nor our cover, with replies to such communications, preferring to answer correspondents by letter, when they afford us the opportunity of doing so by appending their names and residences.

## REVIEWS.

Suggestions for the Formation of a New Style of Architecture, specially adapted to Civic Purposes. By T. Mellard Reade, Architect. Published by J. Weale, London; Sears Brothers, Liverpool.

"There is nothing new under the sun," was written three thousand years ago, and the truth of the remark is not subverted by what Mr. Reade has put forth, if novelty is anything more than the re-adjusting, or the blending together, of what has previously existed in some definite and generally accepted form. Thus, the union of certain portions of Greek, Roman, or Byzantine architecture, with the Gothic, would certainly produce an edifice novel in appearance, yet it would not be recognised as a "new style;" it would be only an adaptation of integral portions of old styles. Painting is, perhaps, less likely to be influenced by formative ideas than architecture, but we should scarcely say that an artist who united the grace and expression of Raffaelle with the luxurious imagination, boldness, and power of Rubens, had created a "new style;" he merely combines the excellencies of each of his predecessors.

Certainly a new style of architecture, if architecture it can be called, arose about the end of the last century and the beginning of this, which might be designated as the "poor-house" or the "factory" style, from its resemblance to such edifices: we mean those long ranges of buildings called "streets," consisting of little else than plain brick walls, with rows of oblong apertures for windows, and longer oblongs for egress and ingress. This was the novelty in which the builders of the time of George III. delighted, who had no eyes for external ornament, and could discern beauty in straight, unbroken sky-lines. Happily, parochial authorities, manufacturers, warehousemen, and retired tradesmen, are abjuring the style adopted by their grandsires, and street architecture, as well as domestic, is rapidly assuming among us a form of some pretension to æsthetical propriety. *Apropos* of this, passing along Cheapside the other day, we caught sight, on looking down a narrow turning, of a splendid warehouse which is being erected for Messrs. Copestake, Moore & Co., the façade all stone, and marble, and plate glass. What a pity it cannot be turned round bodily into Cheapside, where every passer-by could see it!

We confess to be so satisfied with what the Greeks, Romans, and Gothists, with their followers down to the time of the Tudors, have shown us, as to feel but little desire to see any marked innovation of their works. Here are beauty and variety in abundance; with such models as these, and guided by the principles on which the elder architects wrought out their designs, those of our own time have only to adapt the labours of past ages to the requirements of the present. Mr. Reade will perhaps tell us that this is what he has sought to do in the designs put forth; and so he has in a measure, and therefore he can scarcely be said to have propounded a *new* style. But, admitting the fancy and the skill which undoubtedly characterise the examples in his book, they are not, viewing them as a whole, agreeable to our eyes, perhaps because they cannot remove from before us the impress of existing types of architecture, whether Greek, Italian, or mediæval, which are familiar to us, and which we have grown up to admire and reverence. Let us, however, do Mr. Reade the justice to which he is entitled: he does not assume to be the creator of a style, but distinctly speaks of his examples as *suggestions* only: in this light they may do some service, quite as much by showing what to avoid as what to accept. He is a sanguine man is Mr. Reade, and sees "a vital Art movement rapidly developing," in which he puts such implicit faith as to feel assured that "it will presently enable Art to burst into the full vigour of a new life. . . . . The musty rules of dead Architecture, inherited from our fathers, though still worshipped by some, are rapidly becoming disowned, and these shackles and fetters of the imagination will soon be struck off." Had he, when he wrote this latter passage, no fear of calling up the ghosts of the men who reared Tintern and Roslyn, Dryburgh and Netley, the Abbey of Westminster, the Minster of York, &c., to avenge the insult on the glorious works of their hands? "Musty rules of a dead architecture," indeed!—where is the builder of the present day who would not consider himself, and be considered, a prince of his art, had he given birth to an edifice such as one of these? This *dead* architecture is the aliment on which the living builder feeds and thrives; and whatever new styles another generation may see rise up, they will never surpass the magnificence of bygone ages, out of which all else that follows must inevitably grow.

English Women of Letters. Biographical Sketches by Julia Kavanagh. 2 Vols. Published by Hurst and Blackett, London.

It has been frequently said, that it requires firmer hands and cooler heads than women usually possess to write impartial biographies. "*Impartial!*" we doubt if such a thing be possible: "facts" may be given with admirable fidelity—

"Nothing extenuate, nor set down aught in malice;"

but a biography consisting simply of facts would be bald indeed; there are numberless links to be forged, deductions to be drawn, and opinions to be quoted and accounted for, which fearfully tangle the skein; and then it is utterly impossible to avoid "sympathising" with this, or "shrinking" from that. We give authors credit for desiring to be impartial, and some, of course, achieve the "desire" more than others; but it is contrary to the construction of the human mind to be perfectly "impartial." A few words tell fearfully for or against in the scales of justice; it is this great difficulty that renders biography so "misty." But while we complain of this "mistiness," we have to thank such biographers as Miss Kavanagh for rescuing many of those by whom the age has been glorified from forgetfulness or obscurity. Had we space, we should have been gratified to quote some of Miss Kavanagh's introductory observations on the difference between the French and English novel, though we cannot but regret that she soiled her pen by recording the doings of a woman (Aphra Behn) whose name and literature can be purified only by the waters of oblivion. Miss Kavanagh has evidently desired to form an historical chain of literary women, and considered Aphra Behn the first link; this is the only excuse we can make for her blotting so fair a book with such impurity. The plan of these volumes is excellent: the biography is first given, and then extracts follow from the author's works. The first volume is thus devoted to Aphra Behn, Miss Fielding (*the* Fielding's sister, and author of the pretty tale of "David Simple"), Madame D'Arblay, Mrs. Charlotte Smith, and Mrs. Radcliffe. The second commences with Mrs. Inchbald, followed by Miss Edgeworth, Miss Austen, Mrs. Opie, and Lady Morgan. The list is meagre, so very meagre that, having the power to read the works of the authors, we should have preferred fewer extracts and honourable mention of others, unless Miss Kavanagh means, as we hope she does, to give us two more volumes: even then we should have preferred more observation and criticism,—for though we do not agree with all Miss Kavanagh's opinions, they invariably command respect and attention. She brings to her work an abundance of womanly sympathy, with much of the judgment supposed to belong exclusively to man. She has great industry, and is so earnest that she draws her reader into her subject, and keeps him there. Her biography of Miss Edgeworth is the richest in thought and development, while that of Lady Morgan is mistaken in facts, simply, we imagine, because Miss Kavanagh had access only to biographies that are altogether wrong. We want Miss Kavanagh to do justice to the novels of Miss Landon; to take up Miss Mitford (that actual founder of "the sketch school"); to analyse the school of religious novels, founded by Hannah More, and *painfully* followed by Mrs. Sherwood and Charlotte Elizabeth; the Porters (Jane and Maria), so popular even when Maria Edgeworth and Sir Walter Scott were in their zenith; the right-minded but "slowly" written novels of the good Mrs. Hofland, deserve honourable mention—the popularity of her charming little book, "The Son of a Genius," should not be forgotten. It is true we have had biographies of all we have mentioned, and of others who are worthy of remembrance, and Mrs. Gaskill has given full force to the pangs of the marvellous but unhappy family of Brönte; but their having been "done" before did not happily deter Miss Kavanagh from the task she has so far executed, and we wait with faith and patience for the continuance of her work.

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Sisters of Charity. Engraved by T. O. Barlow, from the picture by Mdlle. Henriette Browne. Published by Moore, McQueen & Co., London.

They whose admiration of skilful artistic painting sufficed to overcome the sensitiveness which the representation of a sad and painful subject can scarcely fail to draw forth, must have been delighted with Mdlle. Browne's picture, when seen in the French Gallery and the International Exhibition. In both places it formed a point of attraction; and we are therefore not surprised to find it has been placed in the hands of the engraver to extend its popularity. To speak of the merits of this picture as a work of Art, would be only a repetition of the opinions expressed by us on the occasions referred to: Mr. Barlow's translation of it is, as a whole, exceedingly good, but he scarcely seems to have known what to do with the faces of the "white-hooded" sisters, apparently apprehensive of destroying the delicate reflected light, especially on the countenance of the nearer figure. He has deprived them of much of their materiality; in other words, these faces are too weakly engraved; they want substance, and a greater contrast of colour with the head dresses. In the case of the furthermost figure it might be assumed that cap and flesh were alike in colour by nature, so imperceptible is the difference between them in the engraving. A little more strength of tone might have been given in both faces without losing the quality of light and texture for which they are remarkable in the original. With this exception the print is all that need be desired.

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Our Satellite: a Selenography according to the Present State of Science. Part I. By Dr. A. Le Vengeur D'Orsan. Published by A. W. Bennett, London.

Some of our non-scientific readers will probably be a little at loss to understand, from its title, the nature of this work: briefly, then, we must tell them it describes the moon, and illustrates its appearance at various times by photographs, diagrams, woodcuts, and lithographs, from designs by the author, who has for a long series of years made "Our Satellite" his study; and it is the result of his labours, pursued, as we are told, uninterruptedly under many skies and climes, that he now brings before the public. It was for some time a problem not easily solved how far photography could be made available for astronomical purposes; and it seems that the learned author's lunar delineations have only been accomplished through this medium by methods and adaptations peculiarly his own, and perfected by machinery of his own contrivance. The result is, unquestionably, a series of illustrations which, of their kind, have never yet been equalled for finish, amplitude, and accuracy. Taking this first part as a specimen of the whole, we are justified in saying that the work, which is appropriately dedicated to Lord Brougham, promises to be a valuable addition to the library of the man of science, and scarcely less acceptable to the circle that gathers round the drawing-room table on these long wintry evenings, as well as to those who find pleasure in observing the heavens when wandering abroad in the stillness and beauty of a summer night.

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The Annual Retrospect of Engineering and Architecture; a Record of Progress in the Sciences of Civil, Military, and Naval Construction. Vol. I. January to December, 1861. Edited by George R. Burnell, C.E., F.G.S., F.S.A. Published by Lockwood & Co., London.

Though the subjects which Mr. Burnell treats of are such as interest us all more or less, inasmuch as in one way or another our pockets or our personal comforts are affected by them, by far the larger majority are not of a nature to justify even a recapitulation of them in the columns of the *Art-Journal*. It would be overstepping our limits to discuss, even were we able, such matters as railways and roads, docks, canals, gas, mining, fortifications, the relative value of iron and wooden ships, in all their various ramifications and subsidiary operations. The architectural division, too, has its own especial organs in the public press, but there are two chapters, or articles, one on the "Battle of the Styles," as exemplified in the competition for the new Foreign Office, and the other on the "Street Architecture of London and of Paris," which certainly come within our province for a word or two. The former paper is a well-digested history of the progress of architecture, from the period of the Greeks through the mediæval times, down to our own; in it the writer shows that the varied development of the art is mainly attributable to the taste and requirements of the age: he gives his adhesion to the style of building selected by the government for the new Foreign Office as that best adapted for its purpose in a country like our own. In the paper on "Street Architecture," Mr. Burnell considers that, "apart from economical considerations, a careful comparison of the buildings lately executed in London for domestic purposes with those erected in Paris will prove that the rule of tempered liberty is far more favourable for Art than is the most perfect system of governmental organisation. There is greater vigour, more thought, originality, and truth in the buildings lately erected in Cannon Street, Fenchurch Street, Cornhill, Leadenhall Street, Broad Street, Threadneedle Street, Mincing Lane, Tower Street, &c., than can be found in any new part of Paris; and even the builders' architecture of South Kensington and of Tyburnia, detestable though it be, is bolder, freer, and of a purer taste, than the meretricious architecture of the new Boulevards of Paris."

Like an old newspaper, this volume may safely be consulted on its various topics with regard to the past: but on many subjects, such are the changes which almost every month brings, that which would have been really valuable information at the commencement of the year is almost useless now.

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Outlines of Botany, designed for Schools and Colleges. By John Hutton Balfour, M.A., M.D., Edin. &c. &c. Published by A. and C. Black, Edinburgh.

Probably there is no one of the natural-history sciences to which so much attention has been given by writers as the science of botany; and the reason is obviously because it addresses itself to a larger community than any of the others; it is a study in which old and young, male and female, find pleasure, and the pursuit of which opens up to the mind such a treasury of beauty, wisdom, and marvel. And perhaps there is no writer who has done so much to render the study popular as Dr. Balfour, the learned Professor of Medicine and Botany in the University of Edinburgh, whose "Manual of Botany," "Class-Book of Botany," and "Botanist's Companion," have gained him a wide-spread circle of readers.

The "Outlines of Botany" is adding to his reputation as a writer, for it has already reached a second edition. It contains the substance of the article Botany, contributed to the eighth edition of the *Encyclopædia Britannica*, and is published in the present form with the object of giving the important facts of the science as briefly and popularly as possible, without entering into lengthened explanations. In the arrangement of the subject the following plan is adopted:—the structure and functions of plants are first considered, then their classification, and, lastly, their distribution both at the present day and at former epochs of the earth's history. A full glossary and a copious index supplement the text. We may add that the book is printed in a large, clear type, and contains a profusion of illustrations, both of which may be considered as essentials to an educational work such as this purports to be.

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Piccalilli. By Gilbert Percy. Illustrated by G. Thomas and T. R. Macquoid. Published by Sampson Low, Son & Co., London.

The title given by the author to this book would suggest that its contents were sharp and pungent; his jar of "Piccalilli" has not these qualities, however, but rather their opposites. It is filled with a pleasant and somewhat sugary compound, such as children love, of short stories or fables, wherein the chief ingredients are objects of natural history in the character of human beings, pointing a moral and adorning a tale. Mr. Percy's "illustrated mixture," as it is called on the pretty purple-coloured cover, will be welcomed, with other sweet things, by the small people during the coming Christmas: it is just such a book as they delight in.

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Links in the Chain; or, Popular Chapters in the Curiosities of Animal Life. By George Kearley. With Illustrations by F. W. Keyl. Published by Hogg and Sons, London.

A good exposition of many of the wonders which the study of natural history reveals in the lower orders of creation chiefly; one chapter being devoted to animalcular life, one to jelly-fish, one to insects and their hunters, another to the nautilus and its allies, and another is entitled "An Apology for Snails." Then there are two chapters on the aquarium and its inmates, another on the batrachians, or frog-tribe; while monkeys, bats, birds, and the gorilla, are also brought into notice. The book is too far advanced for young children, but is well adapted for intelligent youth of both sexes.

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The Burlington Music Album for 1863. Published by Robert Cocks, New Burlington Street.

Of the "compositions" in this very charming work we can form no opinion, but the illustrations are of considerable excellence, numerous and varied—groups, landscapes, and "fancy-portraits," in chromo-lithography, from the press of Messrs. Stannard and Dixon. It is a graceful and beautiful gift-book for the season.

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CHARLES DICKENS IN HIS STUDY. Engraved by T. O. BARLOW, from the Portrait by W. P. FRITH, R.A. Published by T. MCLEAN, London.

"The portrait, although admirably painted, is one we do not desire to see multiplied, the more especially as the accessories are by no means in good taste." Such were the words with which, after pointing out what we considered objectionable in the picture, we concluded our notice of it in reviewing the Royal Academy Exhibition in 1859; and if anything could lead us to change of opinion on the score of multiplication, it would be the very excellent manner in which we here find it engraved. Mezzotinto never produced a finer print than this; so forcibly yet delicately does the figure stand out, while the texture of the draperies is as "palpable to feeling as to sight." Notwithstanding the desire we expressed three years ago, there cannot be a doubt the engraving will meet with numerous patrons among the friends and admirers of this popular writer.

THE DEVONSHIRE "HAMLETS:" being Exact Reprints of the First and Second Editions of that Drama. Published by SAMPSON LOW, SON & CO., London.

The two editions of "Hamlet" included in this volume are of the utmost value to the Shaksperian student; and they are made still more valuable in this reprint by the text of each being printed in juxtaposition on every page, so that the variations and additions catch the eye at once. It is curious to note the bald brevity of the earliest copy published, and the important additions made to the second edition. Some critics hold the opinion that we may thus discover our great poet's mode of perfecting an original sketch; but it must in fairness be stated that others, whose opinions are equally valuable, believe it to be one of those pirated copies which are mentioned in no complimentary terms by the editor of the first folio edition of the poet's works. Both editions are of the utmost rarity, and copies of either would readily fetch £150. Good service has been done by adding this elegant little volume to our Shakspere library. It does credit also to Birmingham, where it has been edited and printed; the latter part of the labour could not be surpassed.

HINTS ON DRILL FOR VOLUNTEERS. By J. H. A. MACDONALD (Major, Edinburgh Rifle Volunteers). Published by A. and C. BLACK, Edinburgh.

Regarding the volunteer movement as an institution of great social and political benefit, we are most desirous to see it progress and increase in numbers and efficiency. And although we do not believe that books will make a thorough soldier, any more than they will a good artist, they may prove serviceable to both. Major Macdonald's instructions will be of use to the "recruit," in enabling him more especially to attend to the little *minutiæ* which the drill-sergeant generally has not time to point out. But the manual takes a wider range than this; it is, in fact, a comprehensive, theoretical lesson about what is necessary to be learned by both private and officer ere either can be said to be properly qualified to appear on parade or active duty.

CRANIA BRITANNICA. Delineations and Descriptions of the Skulls of the Aboriginal and other Inhabitants of the British Islands. By Drs. DAVIS and THURNAM. Published for Subscribers only.

This work goes steadily on in the same excellent style as at first. As a scientific work of high character it deserves especial note, for such works are rare, and by no means remunerative: little but fame is the reward of the labourers. The introductory essay on the early state of Britain and its inhabitants promises to be the best historic sketch of our forefathers we possess.

## OUR YOUNG FRIENDS' BOOKS
### FOR 1863.

MESSRS. GRIFFITH AND FARRAN, from the dear old "corner" of St. Paul's Churchyard, send us a store of much that is pretty and pleasant for our young friends. We enjoy turning over those bright volumes almost as much as in the long-ago days, when a book formed both the reward and the punishment of our life. Here, however, are no "lesson books,"—all are pretty volumes: some glittering in scarlet and gold, "got up" with substantial good taste; some suited to the dainty fancy of the young lady's boudoir; others, fortified in more solid bindings, can brave the rough handling of the play-room.

APHORISMS OF THE WISE AND GOOD is quite "the book of the boudoir." It is beautifully illuminated by Samuel Stanesby: the frontispiece, a portrait of John Milton. The "aphorisms," are carefully selected from our best authors. We know of no more appropriate present to a young girl at Christmas time than this charming little volume.

Our old friend Mr. W. H. G. Kingston reminds us of what we owe to our soldiers and sailors—in two animated volumes, bristling with anecdotes of their doings and darings by sea and land; one significantly called OUR SAILORS, the other OUR SOLDIERS. These are not told of our Nelsons, and Benbows, and Marlboroughs, or even of Wellington, great soldier of our land! No; they tell of the gallant deeds performed by the brave soldiers and sailors of England since our dearly beloved and honoured Queen Victoria came to the throne. Many, many of those gallant men are still among us, ready and able to "keep the foreigner from fooling us," if "the foreigner" be so foolish as to make the attempt. Mr. Kingston is as fresh and "hearty" as ever; he rises with his subject, and is the delight of our brave boys, who hope one day to do what has been done before! May he long live to write such books, and we to read them!

PLAY-ROOM STORIES, by Georgiana Craik, with illustrations by C. Green and F. W. Keyl, will win much favour, and it is to be hoped, according to its second pretty title, "How to make peace," come with "peace" upon its wings into many a crowded play-room in that trying season when it rains too hard for even boys to go out. The illustrations are nicely drawn, and appropriate.

FICKLE FLORA AND HER SEA-SIDE FRIENDS is one of Miss Davenport's prettiest practical tales; it is illustrated by John Absolon. Why will this accomplished artist turn English children into *fraulein's?* we do not care to have our delicately moulded children changed, even by *his* pencil, into the thick-set children of Prussia and Austria.

We need not say how glad we are to meet Frances Freeling Broderip again, and her industrious brother. Thomas Hood has illustrated her charming GRANDMOTHER'S BUDGET so as to delight the eyes, as she always does the hearts, of readers young and old.

SCENES AND STORIES OF THE RHINE, by Betham Edwards. Mr. F. W. Keyl's illustrations to these very faithful and pleasant "Scenes and Stories of the Rhine" are exceedingly well drawn and characteristic; the literary descriptions and characters are worthy the illustrations. The incidents fall without an effort, so to say, *naturally* in their places, and recall to us the happy times when we were also travellers; old and young can enjoy such "scenes" and "stories."

THE LOVES OF TOM TUCKER AND LITTLE BO-PEEP, by Thomas Hood, are, of course, clever. The gay, yellow book contains what Mr. Hood honestly calls a "rigmarole;" but though this is abundantly amusing, we do not admire caricatures of our nursery memories: they are as sacred to us as the wild flowers we gathered in childhood, as the stars we looked at, believing that they looked at us, as any of the happy things that still fill our hearts, when we think of the "long ago" which can never return!—We trust that one of the readiest, the brightest, and in truth one of the kindliest of our "modern authors," may not be led into the morass of always jesting, and fancying that nothing can be effective or entertaining that is not absurd.

Mr. Charles Bennett's NURSERY FUN starts on its own account, and a clever account it starts with, but children's books should never indulge in vulgar phraseology. For instance—"This is Giles, this is!" Again—"Here's a nice little man; mind you don't call him a dicky-bird, or else somebody will be *for* shooting him!" Our nurseries have become ungrammatical and "slangy" enough, without the sanction of books.

MESSRS. HOGG AND SONS have prepared a goodly supply of amusing and instructive volumes for the rising generation, and have "got them up" in excellent taste and strength; indeed the Christmas supply is as good as it is abundant, and our young friends have ample choice.

ROSES AND THORNS; OR, FIVE TALES OF THE START IN LIFE, with illustrations, cannot, however, be considered a book for children. We placed our hand on it first among Mr. Hogg's publications, and have been much interested in the "stories," which are effectively told, while the illustrations are as effective as the tales.

THE LONG HOLIDAYS; OR, LEARNING WITHOUT LESSONS, by W. A. Ford, is illustrated by C. A. Doyle, and very charmingly illustrated. We wonder what our grand-dames would say to such "picture books." When we remember the gaudy books of our juvenile days, we feel how much, at all events, of pictorial beauty our young ones have to be thankful for. The story is simply and naturally told, and cannot fail to be popular with our young readers.

We will let the author of PICTURES OF HEROES speak for *her* or *himself*:—"These *etudes* offer no unity of design. They are as roving as the steps of the artist, who wanders up and down in search of picturesque effects, filling his sketch-book at the prompting of a wayward fancy." Whoever excites veneration for heroic acts elevates the reader, and we earnestly rejoice in this volume; it is too much the custom to depreciate what is lofty and noble—to bring down, rather than to build up. We could not wish a more valuable gift-book for our young friends: it has come to us from "Windermere,"—but who is the author?

THE WAVE AND THE BATTLE-FIELD, by Mrs. Stewart, will keep many a restless boy quiet during the holidays. Mrs. Stewart loves her subject, and inspires her readers with her own enthusiasm.

Another of Mr. Hogg's best gift-books to the young is SMALL BEGINNINGS; OR, THE WAY TO GET ON. The biographies are sufficiently condensed, and the most striking events in the lives of those who deserve honourable mention are clearly defined.

We had almost said there is a superabundance of *emulative* books this Christmas, but we must not complain if the facts concerning MEN WHO HAVE RISEN are as attractive as fiction. We who knew them, still love to hear of the illustrious "Stephensons," father and son, of the "Pastor Oberlin," of "Wilhelm, the Knife-grinder," and the story of "Hugh Miller's early days."

We have seldom known a Christmas to pass without an edition of the PILGRIM'S PROGRESS. The illustrations of that which Mr. Hogg has just issued are by C. A. Doyle. Several of them are not only well drawn, but have perfect sympathy with the gifted author: for instance, the "Passage of the deep river without a bridge," "Christiana preparing for her journey," and the frontispiece of "Vanity Fair;" these make us the more regret that "Giant Despair" should be so painfully like a gorilla.

There are some who like to place in the hands of children extracts from, and stories selected out of, the Holy Scriptures. To meet the views, we suppose, of that class of teachers, Mr. Hogg has prepared two illustrated books, one, INTERESTING CHAPTERS IN SCRIPTURE HISTORY AND BIBLE ILLUSTRATION; another, SCRIPTURE STORIES FOR THE YOUNG. Both are illustrated, and the "Scripture Stories" have been arranged by the Rev. Frederick Calder, Head Master of the Grammar School, Chesterfield.

FINIS.

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JAMES S. VIRTUE, PRINTER, CITY ROAD, LONDON.

# THE ART-JOURNAL,

In January of the present year (1862),

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The work is printed on Greatly Improved Paper,—a consequence of the Abolition of the Paper Duty,—and will be regarded as a fine example of Typography.

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OF THE

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*To be continued from Month to Month, during Eight Months.*

We shall endeavour to render this Work not only interesting, but useful—according due honour to the leading and best contributors of all countries, and striving to render their productions instructive, by selecting for engraving such works as may be not only good and beautiful, but *suggestive*.

As far as possible we classify the works exhibited, so that productions of one order of manufacture may be examined together, and, generally, only the works of one Manufacturer will appear on a page.

It is needless to state that we obtain the aid of the most competent artists, in order to do full justice to the works exhibited.

Preparations are made to include in this Catalogue productions in all varieties of Art-Manufacture. Part II. will contain engravings of works in

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|---|---|
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And examples of other branches of Art-manufacture will appear in subsequent Parts.

In brief, energy and industry, added to large experience and liberal expenditure, will, it is hoped, place the Illustrated Catalogue of the Exhibition of 1862 among the most remarkable, excellent, and permanently useful productions which that Exhibition will call into existence, as the Art-Journal Illustrated Catalogue of 1851 undoubtedly was, in reference to the Exhibition of that memorable year.

[P. T. O.

Artist, the Amateur, the Manufacturer, and the Artizan: making it not only a record of all "*news*" concerning the Arts and their various ramifications,—a reporter of every incident it may be desirable to communicate,—but, by drawing on the resources of experienced and enlightened men, affording such information and instruction as may advance the great cause of Art—teaching, while gratifying, its professors and those who pursue Art as a source of pleasure and enjoyment.

*Office of the* Art-Journal, 4, *Lancaster Place, Strand, London.*

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*To be continued from Month to Month, during Eight Months.*

EDITED BY S. C. HALL, ESQ., F.S.A., &c.

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The Plan of the Work will be sufficiently explained by the two Parts now in the hands of Subscribers.

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The Illustrated Catalogue of 1851 was published in a series of double parts, at double the ordinary price of the Art-Journal. That of 1862 will be produced without extra charge to Subscribers; nor are manufacturers called upon to bear any part of the cost. It is quite as much a duty to give the utmost possible publicity to a production that, while conferring honour on its producer, may act as a teacher of others, as it is *to exhibit it*. The manufacturers who have entered on this competition will necessarily incur large expenses; an additional tax would either induce the withholding of that which might become a public instructor, or be an act of injustice.

The Art-Journal Illustrated Catalogue will thus be a report of progress, a volume of suggestions, a teacher from the lessons of many master-minds, and an enduring reward to those who labour for renown as well as for the ordinary recompense that is expected to accompany desert.

Communications addressed to the Editor, 4, Lancaster Place, Strand, will receive immediate attention.

**The ART-JOURNAL may be ordered of any Bookseller in the Kingdom, or its Dependencies.**

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The Illustrated Catalogue of 1851 was published in a series of double parts, at double the ordinary price of the Art-Journal. That of 1862 will be produced without extra charge to Subscribers; nor are manufacturers called upon to bear any part of the cost. It is quite as much a duty to give the utmost possible publicity to a production that, while conferring honour on its producer, may act as a teacher of others, as it is *to exhibit it*. The manufacturers who have entered on this competition will necessarily incur large expenses; an additional tax would either induce the withholding of that which might become a public instructor or be an act of injustice.

The Art-Journal Illustrated Catalogue will thus be a report of progress, a volume of suggestions, a teacher from the lessons of many master-minds, and an enduring reward to those who labour for renown as well as for the ordinary recompense that is expected to accompany desert.

We are justified in calculating on the continued aid and co-operation of Manufacturers generally. In 1839, when the Art-Journal was commenced, the Art-industry of England was utterly inactive, and the public had no faith in the home productions of the workshop or the loom. Our task of stimulating Industrial Art was commenced and continued long before the Exhibition of 1851 was contemplated. We had exerted ourselves in every possible way to show "the commercial value of the Fine Arts;" to make manifest that in reality "beauty is cheaper than deformity;" and we have the happiness to know that the Manufacturers and Art-producers of Great Britain are aware that long anterior to the memorable year 1851, we had been earnestly, zealously, and continuously working as pioneers to the great army of all ranks by which the Victory was to be won.

Manufacturers who desire admission into these pages will communicate directly with the Editor, S. C. Hall, Esq., F.S.A., No. 4, Lancaster Place, Strand, supplying him, generally, with Drawings or Photographs, or both, and giving him authority to complete such Drawings from the actual Works when placed in the Exhibition.

The only tests will be the merit and suggestive character of the productions.

*The* ART-JOURNAL *may be ordered of any Bookseller in the Kingdom, or its Dependencies.*

☞ **Manufacturers and the Public are cautioned against persons professing to be "Agents," pretending to have authority to promise introductions of articles into this Catalogue. Manufacturers will communicate only with the Editor as intimated; and Booksellers, in London and in the Provinces, direct with the Publisher.**

LONDON: JAMES S. VIRTUE, 294, CITY ROAD, AND 26, IVY LANE.

JAMES S. VIRTUE, PRINTER, CITY ROAD, LONDON.

# THE ART-JOURNAL ILLUSTRATED CATALOGUE—1862.

EDITED BY S. C. HALL, ESQ., F.S.A., &c.

WITH the close of the International Exhibition—on the 1st of November, 1862—we completed our contract with our Subscribers, having then published twenty-four pages of illustrations with each of Eight Parts.

But we do not purpose bringing to a close, with this Part, the "ART-JOURNAL ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION;" and we feel assured that our Subscribers generally will receive the announcement with entire satisfaction.

The Illustrated Catalogue we issued in 1851 was published in double Parts at double cost: it consisted of 328 illustrated pages. Our present plan is to make the Catalogue of 1862 nearly as extensive, yet not to diminish the number of pages we are expected to devote to Art in its higher branches,—giving *three*, and not two, Steel Engravings, and many Woodcuts, together with TWELVE PAGES, MONTHLY, OF ENGRAVINGS OF LEADING OBJECTS CONTAINED IN THE INTERNATIONAL EXHIBITION.

This can be done only by *a very large increase of expenditure;* but there is no doubt of its being met by an augmentation of public support. We shall thus be enabled to engrave between two and three thousand of the principal objects exhibited, according justice to nearly every manufacturer of merit, Foreign as well as British, and rendering the ART-JOURNAL CATALOGUE OF 1862 what that of 1851 undoubtedly was—"a report of progress, a volume of suggestions, a teacher from the lessons of many master-minds, and an enduring reward to those who labour for renown as well as for the ordinary recompense that is expected to accompany desert."

Such, indeed, would have been our plan at the commencement; but we naturally supposed that "*The Official Illustrated Catalogue*," published by and for the Royal Commissioners, would have been a large and creditable record of the Exhibition, and that, consequently, an extensive ART-JOURNAL CATALOGUE would not have been required; while private enterprise appeared to be perilous in competition with an authorised body having unlimited command of public money. But the Royal Commissioners, although they received large payments from manufacturers for "pages" and for engravings, have produced a work that can accomplish no good purpose; and the want of a proper Record of the Exhibition would be a serious evil, if there were no means of supplying it. We believe it will be supplied, fully and effectively, by the augmentation we announce,—that, eventually, few things really good and practically instructive will be absent from the ART-JOURNAL ILLUSTRATED CATALOGUE; and that such Catalogue will thus become a Book of enduring interest and value, to be consulted and made profitable long after the works of the many Nations are scattered.

[P. T. O.

# THE ART-JOURNAL ILLUSTRATED CATALOGUE—1862.

EDITED BY S. C. HALL, ESQ. F.S.A., &c.

THE International Exhibition will have closed when this Part of the ART-JOURNAL is issued. We have completed our contract—in so far as the arrangement to publish twenty-four pages of illustrations with each of Eight Parts.

But it is not our intention to bring to a close, with this Part, the "ART-JOURNAL ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION;" and we feel assured that our Subscribers generally will receive the announcement with entire satisfaction.

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[P. T. O.

be relaxed. The Editor, and his many valued coadjutors, will continue to labour, with heart and energy, to render it in all respects commensurate with the growing intelligence of the age; to supply information upon every subject interesting to the Artist, the Amateur, the Manufacturer, and the Artizan: making it not only a record of all "*news*" concerning the Arts and their various ramifications,—a reporter of every incident it may be desirable to communicate,—but, by drawing on the resources of experienced and enlightened men, affording such information and instruction as may advance the great cause of Art—teaching, while gratifying, its professors and those who pursue Art as a source of pleasure and enjoyment.

*Office of the* ART-JOURNAL, 4, *Lancaster Place, Strand, London.*

LONDON: JAMES S. VIRTUE, CITY ROAD AND IVY LANE.

The continuation of the ART-JOURNAL CATALOGUE will therefore be extended into the year 1863; how far, it is difficult to say, for the treasures exhibited are not easily exhausted. Thus, the Part for January will contain engravings of—

1. The Shield, presented by the Rhenish Provinces to their Royal Highnesses the Prince and Princess Royal of Prussia, the work of Sy and Wagner, of Berlin.
2. Examples of the Porcelain of Sèvres.
3. The Painted Earthenware of Lessore, the work of Wedgwood of Etruria.
4. The Glass Tazzæ, &c., of Dobson and Pearce.
5. The Breadalbane Vase, and Manchester Art-Treasures Committee Testimonial, the works of Hunt and Roskell.
6. The Works in Glass of L. J. Maes, of Clichy-la-Garenne.
7. The Carved Oak Cabinet of J. G. Crace.
8. The Tapestry of the Royal Establishment at Beauvais.
9. The Printed Chintzes of the Works at Cummersdale.
10. The Doncaster Testimonial, 1863, the work of Messrs. London and Ryder.
11. The Bookbindings of Madame Engelmann Gruel.
12. The St. George Fountain, the production of Messrs. Minton.

Subscribers may be assured that every possible effort will be exerted to retain the very large circulation of the ART-JOURNAL, and to render it in all respects worthy of the high place it has secured in public favour; being, as it has long been, the only Journal of the Fine and Industrial Arts published in Europe.

*The Principal Literary Contents of the January Part will be as follows:—*

I.—THE REVIVAL OF THE FINE ARTS IN THE EIGHTEENTH AND NINETEENTH CENTURIES. By the Cavaliere M. A. Migliarini.

II.—SCIENCE AND ART.—No. 1. THE REPRESENTATION OF WATER. By Professor Ansted, F.R.S.

III.—HISTORY OF CARICATURE AND OF GROTESQUE IN ART. By Thomas Wright, M.A., F.S.A. The Illustrations by F. W. Fairholt, F.S.A.

IV.—EARLY BRITISH CHINA AND EARTHENWARE: OLD CHELSEA. By L. Jewitt, F.S.A.

V.—THE LOAN MUSEUM AT SOUTH KENSINGTON. By J. Beavington Atkinson.

VI.—RAW MATERIALS FOR ARTISTS. By Professor Archer, Director of the Royal Scottish Museum.

VII.—THE WARNINGS AND TEACHINGS OF THE INTERNATIONAL EXHIBITION. &c., &c., &c.

With the usual amount of information concerning various topics that interest and inform the ARTIST, the AMATEUR, the ART-STUDENT, the MANUFACTURER, and the ARTISAN.

NOTE.—Manufacturers are cautioned against persons professing to be "Agents," who make overtures and sometimes arrangements, without any authority whatever. All communications must be sent to the Editor direct, and such communications will invariably receive attention.

**An entirely NEW SERIES of the ART-JOURNAL was commenced in January, 1862. The Volume for 1862 (now completed) is consequently Vol. I. of such NEW SERIES.**

ART-JOURNAL OFFICE,
4, LANCASTER PLACE, STRAND, LONDON.

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Such, indeed, would have been our plan at the commencement; but we naturally supposed that "*The Official Illustrated Catalogue,*" published by and for the Royal Commissioners, would have been a large and creditable record of the Exhibition, and that, consequently, an extensive ART-JOURNAL CATALOGUE would not have been required; while private enterprise appeared to be perilous in competition with an authorised body having unlimited command of public money. But the Royal Commissioners, although they received large payments from manufacturers for "pages" and for engravings, have produced a work that can accomplish no good purpose;* and the want of a proper Record of the Exhibition would be a serious evil—if there were no means of supplying it. We believe it will be supplied, fully and effectively, by the augmentation we announce,—that, eventually, few things really good and practically instructive will be absent from the ART-JOURNAL ILLUSTRATED CATALOGUE; and that such Catalogue will thus become a Book of enduring interest and value, to be consulted and made profitable long after the works of the many Nations are scattered.

The continuation of the ART-JOURNAL CATALOGUE will therefore be extended into the year 1863; how far, it is difficult to say, for the treasures exhibited are not easily exhausted.

An ample programme of the other arrangements for 1863 will appear in due course. Subscribers may be assured that every possible effort will be exerted to retain the very large circulation of the ART-JOURNAL, and to render it in all respects worthy of the high place it has secured in public favour; being, as it has long been, the only Journal of the Fine and Industrial Arts published in Europe.

* "It is a dull and most unsatisfactory book—merely two volumes of tradesmen's advertisements. In vain we ransack its pages in search of anything that will remind us of the great triumphs of Art-manufactures collected at South Kensington. Amid its meagre rows of names and price lists are thinly interspersed woodcuts of cheap beds, boots, kitchen ranges, saddlery, false teeth, &c. Scarcely an attempt is made to reproduce any of the fine English works in glass, porcelain, furniture, or precious metals; and when they are attempted, the attempts are worse than failures."—*Times*, Sept. 16.—*Review of the "Official Illustrated Catalogue of the International Exhibition."*

ART-JOURNAL OFFICE,
4, LANCASTER PLACE, STRAND, LONDON.

JAMES S. VIRTUE, PRINTER, CITY ROAD, LONDON.

# THE ART-JOURNAL.

**(MONTHLY, PRICE HALF-A-CROWN.)**

## No. I. OF A NEW SERIES WILL BE COMMENCED IN JANUARY, 1862.

To New Subscribers the Art-Journal of 1862 will be, in all respects, a new work, and to them it is recommended on the following grounds. It will contain—

### A Series of Selected Pictures,

Engraved in line by eminent engravers, from Works by British Artists.

Some of these selections have been made from public galleries, others from large and important collections, but the greater number have been obtained from the comparatively small, though rich and varied, collections of private gentlemen—"the merchant princes" more especially, who have, of late years, been the chief patrons of British Art.

A SERIES OF ENGRAVINGS FROM THE PAINTINGS BY J. M. W. TURNER, R.A., in the National Collection.

These are all line engravings by the best British engravers.

TOURS, BIOGRAPHIES, ESSAYS, VISITS TO ART-MANUFACTORIES, PUBLIC GALLERIES OF PICTURES, BRITISH ARTISTS AND THEIR WORKS, and various Articles, extensively Illustrated by Wood Engravings of the highest attainable merit.

It is, and has long been, the only Art-Journal in Europe: it contains information, carefully sought and skilfully condensed, upon every topic concerning which knowledge is requisite to the artist, the student, the amateur, and the connoisseur; while, as a chronicler and teacher as regards the numerous and important branches of Art-manufacture, its utility has been admitted in every manufactory of Great Britain, in our Colonies, and in America, as well as in several cities of the Continent.

There is no topic connected with the Arts, either "Fine" or "Industrial," in which the Public is interested, or requires information, that does not receive consideration and comment in this Journal, by authors best qualified to deal with the several subjects.

Its extensive circulation is the result of a large expenditure of capital—which has been continually increased, year after year, so as to augment the value of the Journal, and secure its hold on public favour.

In the improvements they project, the Proprietors will be largely aided by the abolition of the duty on paper; the whole of the work will be printed on fine paper, and will be among the best examples of the Printer's art.

During the year 1862, an

### ILLUSTRATED CATALOGUE
of the
### INTERNATIONAL EXHIBITION

will be issued with the Art-Journal, in Monthly parts—each part consisting of twenty-four illustrated pages, containing about one hundred and twenty engravings.

*No extra charge* will be made for the Art-Journal containing such Illustrated Catalogue. Nor will any payment be required for the introduction—with critical and explanatory notices—of any object of Art engraved.

It is quite as much a duty to give the utmost possible publicity to a production that, while conferring honour on its producer, may act as a teacher of others, as it is *to exhibit it;* we have not, therefore, thought it just to demand payment for such publicity.

No doubt there will be many to whom the Art-Journal will thus be recommended; proper and rightly directed efforts to advance any beneficial public undertaking, are sure to be, in some way or other, rewarded, and we have reasonable expectations that the circulation of the Art-Journal will thus be increased.

The Art-Journal Illustrated Catalogue will thus be a report of progress, a volume of suggestions, a teacher from the lessons of many master-minds, and an enduring reward to those who labour for renown as well as for the ordinary recompense that is expected to accompany desert.

The works to be engraved will be selected from the best contributions of the leading manufacturers—not alone of England, but of the World; they will be carefully drawn and engraved by the best wood engravers. In a word, every possible effort will be exerted to place the Illustrated Catalogue of the Exhibition of 1862 among the most remarkable, excellent, and permanently useful productions which that Exhibition will call into existence, as the Art-Journal Illustrated Catalogue of 1851 undoubtedly was, in reference to the Exhibition of that memorable year.

*** As the Proprietors of the Art-Journal incur the whole of the expense of producing this Catalogue, they hope and expect that such Art-objects as they engrave will not be permitted to be engraved for any other Catalogue.

Subscribers and the Public may rest assured that in no degree will the efforts of the Conductors of the Art-Journal be relaxed. The Editor, and his many valued coadjutors, will continue to labour, with heart and energy, to render it in all respects commensurate with the growing intelligence of the age; to supply information upon every subject interesting to the Artist, the Amateur, the Manufacturer, and the Artizan: making it not only a record of all "*news*" concerning the Arts and their various ramifications,—a reporter of every incident it may be desirable to communicate,—but, by drawing on the resources of experienced and enlightened men, affording such information and instruction as may advance the great cause of Art—teaching, while gratifying, its professors and those who pursue Art as a source of pleasure and enjoyment.

*Office of the* Art-Journal, 4, *Lancaster Place, Strand, London.*

LONDON: JAMES S. VIRTUE, CITY ROAD AND IVY LANE.

# SPECIMEN PAGE OF THE ART-JOURNAL ILLUSTRATED CATALOGUE.

This page is arranged merely to show the manner in which the Engravings will be introduced, and as a guide to contributors whose works are to form parts of the collection. It will be desirable

to print but a brief portion of descriptive matter, barely sufficient, indeed, to name the article, and the manufacturer, or producer, by whom it is contributed—letting the object speak for itself in the engraving that represents it. We shall strive to classify the works engraved, devoting four

pages to each class in a part, and again other four pages of the same class in a subsequent part; and generally, if not invariably, the productions of one manufacturer only will be contained in one page. Manufacturers and Art-producers, not only in Great Britain and Ireland, but in all countries

of the World, are hereby invited to communicate with the Editor, and to assist him with drawings

and photographs of works intended to be exhibited at the International Exhibition of 1862.

The whole of the cost of the Art-Journal Illustrated Catalogue will be defrayed by the Proprietors of that work—the several objects of Art-manufacture will be drawn and engraved by the best artists—they will be carefully printed, and on fine paper—there will be no extra charge for the Art-Journal during the year 1862; it will be issued, as heretofore, at the price of half-a-crown monthly—subscribers will be justified in expecting a work of greater merit, interest, and value than the Art-Journal Illustrated Catalogue of 1851, inasmuch as the experience then obtained will guide and determine arrangements for the Catalogue in 1862—yet it cannot be presumptuous to state that its production was one of the most enduring of the benefits derived from the Exhibition in 1851—*forty-five thousand* copies of that Catalogue were printed an circulated; it made its way into every quarter of the globe, and it has continued ever since to act as "a pattern-book" not only in remote and comparatively uninstructed districts, but in "Works" that flourish in our great manufacturing cities and towns.

Although a large portion of the Art-Journal will, during the year 1862, be absorbed by this Illustrated Report of Art-manufactures, we cannot for a moment doubt our thus giving satisfaction to our subscribers—who will know that we are discharging one of our leading duties.

In 1839, when the Art-Journal was commenced, the Art-industry of England was utterly inactive, and the public had no faith in the home productions of the workshop or the loom.

Our task of stimulating Industrial Art was commenced and continued long before the Exhibition of 1851 was contemplated.

We had exerted ourselves in every possible way to show "the commercial value of the Fine Arts;" to make manifest that in reality "beauty is cheaper than deformity;" and we have the happiness to know that the manufacturers and Art-producers of Great Britain are aware that long anterior to the memorable year 1851, we had been earnestly, zealously, and continuously working as pioneers to the great army of all ranks by which the Victory was to be won.

LONDON: JAMES S. VIRTUE, CITY ROAD AND IVY LANE.

# THE ART-JOURNAL ADVERTISER.

No. 283. LONDON: JANUARY, 1862.

## Mr. FLATOU'S LAST EXHIBITION
OF
HIGH CLASS
## MODERN PICTURES,
AT
HAYWARD & LEGGATT'S GALLERY,
28, CORNHILL.

Mr. FLATOU begs to announce that he has OPENED the above Gallery with his Choice Collection of the WORKS of BRITISH ARTISTS, prior to his retiring from picture dealing, as in future he intends devoting his entire attention to the exhibition and publication of the forthcoming important Work—

**"THE RAILWAY STATION,"**
By W. P. FRITH, R.A.

The Collection includes some of the last and choicest specimens by the following eminent masters:—

| | | |
|---|---|---|
| Landseer, Sir E., R.A. | Goodall, F., A.R.A. | Hardy, F. D. |
| Stanfield, C., R.A. | O'Neil, A.R.A. | Willis, H. B. |
| Pickersgill, R.A. | Faed, T., A.R.A. | Hulme. |
| Phillip, J., R.A. | Frost, W. E., A.R.A. | Pasmore. |
| Wilkie, R.A. | Ansdell, R., A.R.A. | Hicks, C. E. |
| Creswick, R.A. | Cooke, E. W., A.R.A. | Louis Haghe. |
| Hook, J. C., R.A. | Stone, F., A.R.A. | Grant, W. G. |
| Poole, P. F., R.A. | Linnell. | Chambers, G. |
| Frith, W. P., R.A. | Oakes. | Lance, G. |
| Egg, A. L., R.A. | Baxter. | Morland. |
| Eity, R.A. | Knight, W. H. | Henzell. |
| Roberts, D., R.A. | Stone, M. | Middleton. |
| Maclise, R.A. | Nasmyth. | Hemsley. |
| Elmore, R.A. | Müller. | |
| Cooper, T. S., A.R.A. | Bright, H. | |

The Gallery is open to the public, Admission Free, on presentation of private address card.

"MR. FREDERIC JONES has published a set of Stereoscopic Views of the Interior of the Chapel Royal of St. George's, Windsor. They are of remarkable merit. Unequalled by anything we have ever seen in stereoscopes."—*Athenæum.* "Highly interesting and valuable."—*Daily News.* "A charming series of value to the architect and archæologist, and cannot fail to interest visitors."—*Art-Journal.* Sixteen Views, 24s. Also, INTERIOR OF ETON COLLEGE CHAPEL, Six Views, 9s. The Interior of both Houses of Parliament (by special permission), Twelve Views, 12s., sent free on receipt of a post-office order. ALBUM PORTRAITS taken daily, 12 for 12s., artistic and brilliant. AGNES STRICKLAND, 1s. 6d. each. FREDERIC JONES, 146, Oxford Street, London, nearly opposite Bond Street.

FRENCH GALLERY.—120, Pall Mall.—The NINTH ANNUAL WINTER EXHIBITION of CABINET PICTURES, by living British artists, is NOW OPEN, Daily, from half-past nine to five.—Admission, One Shilling.

CRYSTAL PALACE PICTURE GALLERY.—A most interesting series of 120 Drawings, from Pictures in the possession of HER MAJESTY and H. R. H. THE PRINCE CONSORT, has lately been added. The Gallery is open all the year round, and pictures can be received at any time. Purchasers have the option of removing their pictures immediately; and, as new works are constantly added, the exhibition offers variety to the visitors. All communications to be addressed to Mr. C. WASS, Superintendent of the Gallery.

## BURNET ON PAINTING.
In 4to., price £4 10s., bound in cloth,
**A TREATISE ON PAINTING.**
IN FOUR PARTS.
Illustrated by One Hundred and Thirty Etchings, from celebrated Pictures. By JOHN BURNET, F.R.S.
The Parts may be had separately.
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In royal 4to., with Proof Impressions of the Plates on India Paper, having a double set of Plates to the Colour, and a Portrait of the Author. Price £8 8s., half-bound morocco, gilt tops.

"To the orthodox in art matters, 'Burnet' is a 'household word,' and is regarded as an authority sound as Sir Joshua himself."—*Westminster Review, April*, 1855.

J. & J. LEIGHTON, 40, Brewer Street, Golden Square.

GRIFFIN ANTIQUARIAN.

A NEW AND CHOICE HAND-MADE DRAWING PAPER, manufactured of pure Linen Rags, free from all Chemical Bleach, of moderate and uniform grain (that will permit of the paper being cut up for comparatively small drawings), carefully sized, and admirably adapted for taking colour. Firm, strong, and tough. In every respect the finest Drawing Paper yet made.

Manufactured specially for Messrs. WINSOR and NEWTON, by Messrs. Balston, the makers of the celebrated J. Whatman's Drawing Papers. The initials of the firm, (W. & N.,) are in the water-mark, and at the corner of each sheet is stamped their trade mark (Griffin).

Price per large sheet (22 inches by 30 inches), 7s.

A great variety of Solid Sketch-books, made of this choice paper, always kept in stock.

WINSOR AND NEWTON,
Manufacturing Artists' Colourmen and Drawing Paper Stationers, by appointment, to Her Majesty and H.R.H. the Prince Consort,
38, Rathbone Place, London, W.

N.B.—This new Drawing Paper has now been fairly tried, and is fully approved of, by the most eminent artists of the day.

## THOMAS'S
## NEGATIVE COLLODION, NITRATE SILVER BATH, AMBER VARNISH, ALBUMENIZED PAPER.

Just Published,
**A Pamphlet, containing Four Papers,**
BY R. W. THOMAS.
1. HOW TO MAKE THE NEGATIVE.
2. HOW TO VARNISH THE NEGATIVE.
3. HOW TO CLEAN THE GLASS PLATE.
4. HOW TO PRINT FROM THE NEGATIVE.

*Sent by Post on receipt of Eight Stamps.*

RICHARD W. THOMAS,
MANUFACTURER OF PHOTOGRAPHIC CHEMICALS AND APPARATUS,
10, PALL MALL, LONDON.

## MESSRS. G. ROWNEY & CO.
Have the pleasure to announce the completion of their
NEW SYSTEM OF
GRINDING COLOURS BY MACHINERY,
which *enables them* to supply Artist's Colours in Oil, Water, or Powder, perfectly fine, at the same prices as hitherto charged for Colours less finely ground.

Messrs. G. R. & Co. feel assured the OIL COLOURS ground by their improved process will be found to be *finer, brighter, less oily*, and to *dry quicker* than any others at present manufactured; and that their WATER COLOURS, prepared by the same process, will prove to be *finer, brighter*, and *to float more evenly without granulation* than any other Colours at present manufactured.

They therefore solicit a trial in full confidence of giving satisfaction.

**TESTIMONIALS**
FROM MEMBERS AND ASSOCIATE MEMBERS OF THE
ROYAL ACADEMY.

Elder House, Hampstead,
November 26th, 1861.

GENTLEMEN,—I am much obliged to you for this opportunity of trying your Colours ground on a new system. I have tested them, and found them very fine and free from grit, especially the Indian Red, a most difficult Colour to procure properly ground.

I am your obedient Servant,
W. C. T. DOBSON, A.R.A.

Messrs. G. ROWNEY & Co.

Royal Academy, W.C.
November 21st, 1861.

GENTLEMEN,—As far as I have yet had the opportunity of trying the Colours you have done me the favour of sending me, I am of opinion that they afford a very satisfactory proof of the advantage of your new system of *Grinding Colours by Machinery*. All painters must agree that the qualities of depth and brilliancy in Colours are greatly enhanced by good and sufficient grinding.

I am, Gentlemen,
Your most obedient Servant,
CHAS. LANDSEER, R.A.

Messrs. G. ROWNEY & Co.

Walton-on-Thames,
November 25th, 1861.

GENTLEMEN,—I am really much obliged by the receipt of a packet of Colours which you so kindly sent me on Friday last. I have tried them, and can conscientiously express my entire satisfaction with them. The excellence of the grinding is beyond all praise, for the fact is certain that, without extreme grinding, the beauty of every and any Colour is not brought out; to say nothing of the impossibility of painting anything requiring finish with ill-ground Colours.

I am, Gentlemen, truly yours,
H. LEWIS, A.R.A.

Messrs. G. ROWNEY & Co.

Kent Villa, Lansdowne Road, Notting Hill,
December 4th, 1861.

Mr. E. M. WARD, R.A., has tried the Colours ground by machinery sent to him by Messrs. Rowney, and has much pleasure in expressing his entire approbation of the quality of them in every respect: the Indian Red and other Colours, generally coarse under the ordinary grinding, seem to him to have more especially benefited by the process.

19, New Millman Street,
December 16th, 1861.

GENTLEMEN,—I have tried those Colours you kindly sent me, and beg to state that I find them excellent, both in brilliancy and working, which proves the truth of your statement—that they are manufactured in a very superior manner.

Gentlemen,
I remain your obliged Servant,
ABRAHAM COOPER, R.A.

To Messrs. ROWNEY.

GEORGE ROWNEY & CO.,
MANUFACTURING ARTISTS' COLOURMEN,
Retail Department—51 and 52, Rathbone Place; Wholesale and Export Department—10 and 11, Percy Street, London.

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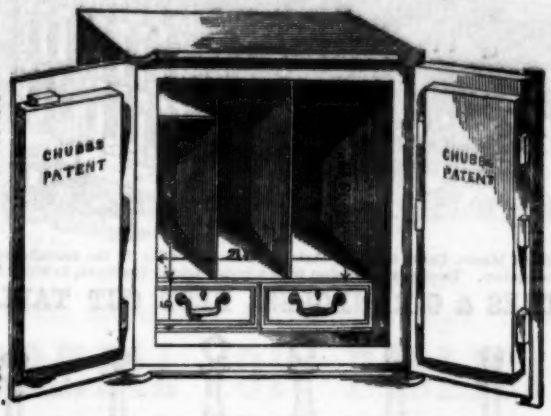


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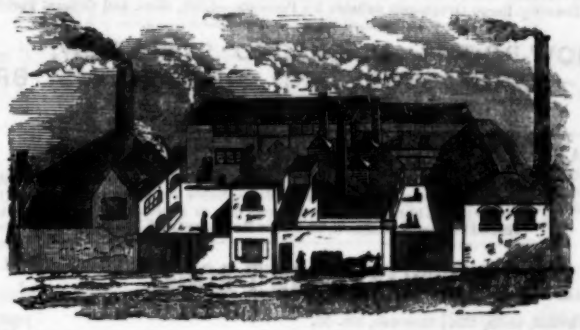

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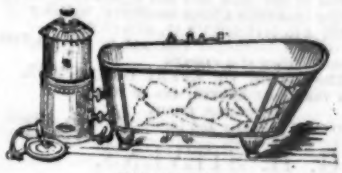

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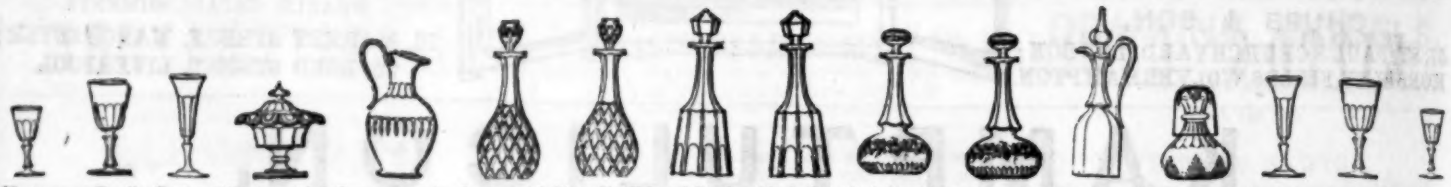

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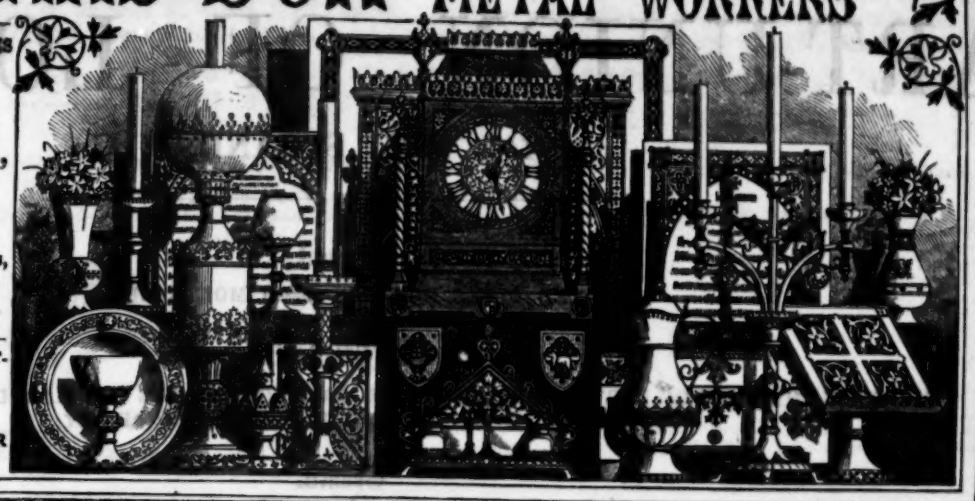

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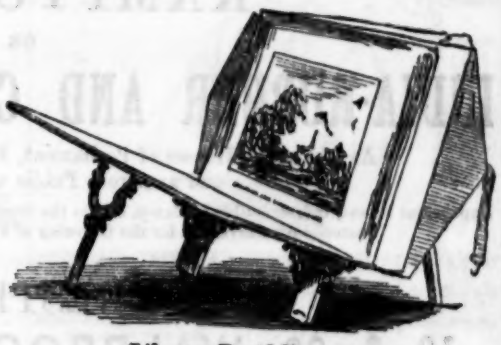

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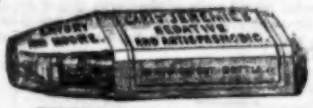

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It destroys all disagreeable odours, restores to purity infected linen, *and does not stain such linen when properly diluted for use.*

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Disinfects and purifies everything,—solid, liquid, or aëriform. One gallon makes 200 to 300 gallons adapted for use.

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Disinfects by the same agency, viz. NASCENT OXYGEN. In Bottles, 1s., 1s. 6d., and 2s.; or in 1 cwt. Casks, 36s.

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Is a pure form for the purification of water for drinking, or for the Bath or Toilet. Its employment removes all secretions, destroys all foreign tastes, such as those derived from the use of tobacco, &c., and is attended with a sensation of perfect purity when applied, in a diluted form, to any part of the body. A few drops in a tumbler make a most refreshing and invigorating addition to plain drinking or soda-water, from which they remove all traces of organic matter. In stoppered Bottles, 2s.; double size, 3s. 6d. Sold by all first-class Chemists, &c., in the kingdom.

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IN FAVOUR OF

## PARR'S LIFE PILLS.

To the Proprietors of Parr's Life Pills.

GENTLEMEN,—Six years ago I was severely afflicted with bodily weakness and constant bilious attacks, and, at last, was as though I had had a stroke, being unable to walk without the help of a crutch; such was my condition that I despaired of ever being well again. The doctors all gave me up, and the last I had said I should never be any better. About this time some of my neighbours recommended me to try Parr's Pills, and I ventured to do so, and, after taking two boxes, received great benefit. I have continued to take them ever since, and am not the same man: I am quite restored, and feel thankful to God that, through his mercy, I am restored. I wish this to be made known, that others may receive the same benefit from your invaluable medicine.

(Signed) JOHN ARNOLD.
Nov. 23, 1861. Sharnford, Leicestershire.
(Witness) JOSEPH G. WINKS.

*Leicester, Nov. 23, 1861.*

GENTLEMEN,—We have much pleasure in forwarding you, enclosed, an unsolicited testimonial to the beneficial effects resulting from taking PARR'S LIFE PILLS. This is not a solitary instance; we have many persons who are in the habit of regularly purchasing the medicine, who, though averse to having their names published, yet bear testimony to the good they have derived from their use. One gentleman says he used to have a regular sick bout every winter, but since taking the Pills he has hardly known what illness is. Another, a working man, states that he was subject to constant debility, but since taking them he has been quite hearty; and certainly his appearance, at any rate, speaks well in favour of the medicine. There are many families that make it their only household medicine.

We are gentlemen, yours respectfully,
WINKS & SON,
PRO. J. G. WINKS.

You are at liberty to publish the testimonial and our note, if you choose.

The above facts speak for themselves, and clearly prove that PARR'S LIFE PILLS are a safe and valuable medicine, restoring from sickness to health, and preserving it to the latest period of life.

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**CHIO MASTICA RAKI . . . . . 6s. per bottle.**

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| RED LISBON | per doz. 22s. | 7 0 0 | 13 7 0 |
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| EPERNAY | per doz. 30s. |
| Do. Superior | 36s. |
| CHATEAU D'AY | 47s. |
| " " | 53s. |
| " " finest 1857 | 72s. |
| MOET'S | 65s. |
| FLEUR DE SILLERY | 54s. |
| CREME DE BOUZY | 72s. |

**The above in Pints, 4s. per two doz. extra.**

The two last named are wines of a superior quality, having been selected with much care from a very extensive store. They are the finest of the 1857 growths, and, to secure their identity, they bear my especial brand on the cork.

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| VIN ORDINAIRE, MEDOC, 1858 | per doz. | 14s. | 8s. |
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| | | Octave, 14 galls. equal to 7 doz. £ s. d. | Qr. Cask, 28 galls. equal to 14 doz. £ s. d. |
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| SHERRY | per doz. 18s. | 5 12 0 | 10 14 0 |
| Do. | 22s. | 7 0 0 | 13 7 0 |
| EXCELLENT | 24s. | 7 14 0 | 14 14 0 |
| Do. | 30s. | 9 16 0 | 18 14 0 |
| Do. | 34s. | 11 6 0 | 21 6 0 |
| Do. | 38s. | 12 12 0 | 23 19 0 |
| AMONTILLADO | 40s. | 13 5 0 | 25 5 0 |

**For other qualities, see Priced List.**

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| | | Per Qr. Cask of 22 galls. £ s. d. |
|---|---|---|
| BRONTE MARSALA | per doz. 20s. | 9 15 0 |
| VIRGIN do. (Ingham's) | 24s. | 11 16 0 |
| BROWN SYRACUSE | 26s. | 12 17 0 |

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|---|---|---|---|
| PORT | per doz. 18s. | 5 12 0 | 10 14 0 |
| Do. | 22s. | 7 0 0 | 13 7 0 |
| SHERRY | 18s. | 5 12 0 | 10 14 0 |
| Do. | 22s. | 7 0 0 | 13 7 0 |
| MADEIRA | 18s. | 5 12 0 | 10 14 0 |
| Do. | 22s. | 7 0 0 | 13 7 0 |
| AMONTILLADO | 24s. | 7 14 0 | 14 14 0 |

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| VISONTAERE | 20s. | 11s. |
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These wines possess all the characteristics of the finer sorts of French Claret, and contain great body without their acidity.—*Vide* the following extracts:—

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| EXCELSIOR BRANDY, Pale or Brown | 17 0 |
| COGNAC do. do. | 22 0 |
| Do. do. Fine Old | 26 0 |
| Do. do. Superior | 30 0 |
| FINE OLD COGNAC, very superior | 36 0 |
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| Do. do. cordialised | 14 0 |
| RUM, Jamaica | 16 0 |
| Do. do. very Old and Fine | 20 0 |
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| Do. Irish small Still | 20 0 |
| HOLLANDS SCHIEDAM, finest imported, original bottles and cases | per doz. 34 0 |

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# THE ART-JOURNAL ADVERTISER.

No. 284. LONDON: FEBRUARY, 1862.

BY PERMISSION OF HER MAJESTY.

THE MARRIAGE
OF
## THE PRINCESS ROYAL.
BY
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THIS GRAND PICTURE,
CONTAINING
THE LAST AND FINEST PORTRAITS
OF
THE QUEEN,
H.R.H. THE PRINCE CONSORT,
PRINCESS ROYAL & PRINCE FREDERICK WILLIAM OF PRUSSIA,
THE PRINCE OF WALES,
THE DUCHESS OF KENT, THE DUKE OF CAMBRIDGE,
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ROYAL FAMILY,
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Elder House, Hampstead,
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GENTLEMEN,—I am much obliged to you for this opportunity of trying your Colours ground on a new system. I have tested them, and found them very fine and free from grit, especially the Indian Red, a most difficult Colour to procure properly ground.

I am your obedient Servant,
Messrs. G. ROWNEY & Co. W. C. T. DOBSON, A.R.A.

Royal Academy, W.C.
November 21st, 1861.

GENTLEMEN,—As far as I have yet had the opportunity of trying the Colours you have done me the favour of sending me, I am of opinion that they afford a very satisfactory proof of the advantage of your new system of *Grinding Colours by Machinery*. All painters must agree that the qualities of depth and brilliancy in Colours are greatly enhanced by good and sufficient grinding.

I am, Gentlemen,
Your most obedient Servant,
Messrs. G. ROWNEY & Co. CHAS. LANDSEER, R.A.

Walton-on-Thames,
November 25th, 1861.

GENTLEMEN,—I am really much obliged by the receipt of a packet of Colours which you so kindly sent me on Friday last. I have tried them, and can conscientiously express my entire satisfaction with them. The excellence of the grinding is beyond all praise, for the fact is certain that, without extreme grinding, the beauty of every and any Colour is not brought out; to say nothing of the impossibility of painting anything requiring finish with ill-ground Colours.

I am, Gentlemen, truly yours,
Messrs. G. ROWNEY & Co. H. LEWIS, A.R.A.

Kent Villa, Lansdowne Road, Notting Hill,
December 4th, 1861.

Mr. E. M. WARD, R.A., has tried the Colours ground by machinery sent to him by Messrs. Rowney, and has much pleasure in expressing his entire approbation of the quality of them in every respect: the Indian Red and other Colours, generally coarse under the ordinary grinding, seem to him to have more especially benefited by the process.

19, New Millman Street,
December 16th, 1861.

GENTLEMEN,—I have tried those Colours you kindly sent me, and beg to state that I find them excellent, both in brilliancy and working, which proves the truth of your statement—that they are manufactured in a very superior manner.

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INTERNATIONAL EXHIBITION, 1862.—HER MAJESTY'S COMMISSIONERS HEREBY GIVE NOTICE that they have appointed Messrs. STREET, BROTHERS, of 11, Serle Street, Lincoln's Inn, their AGENTS, to receive ADVERTISEMENTS for insertion in the INDUSTRIAL and FINE ARTS CATALOGUES, to whom all applications should henceforth be addressed. All payments for Advertisements to be made at the Office of Her Majesty's Commissioners, 454, Strand, for which an official receipt will be given. Cheques or orders should be made payable to J. J. Mayo, Esq.

F. R. SANDFORD, Secretary.
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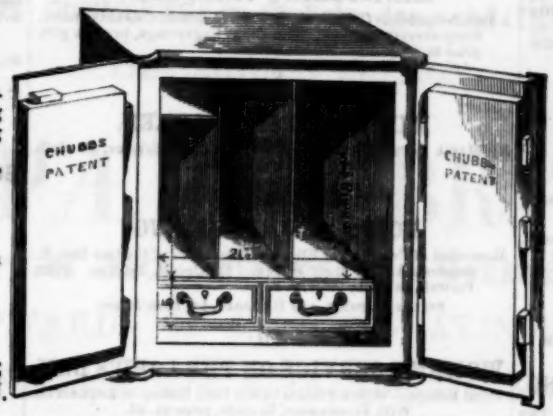


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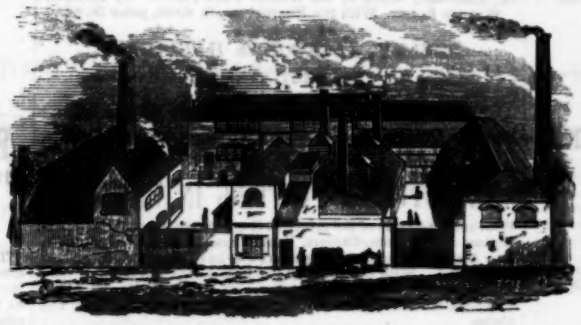

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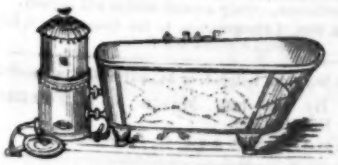

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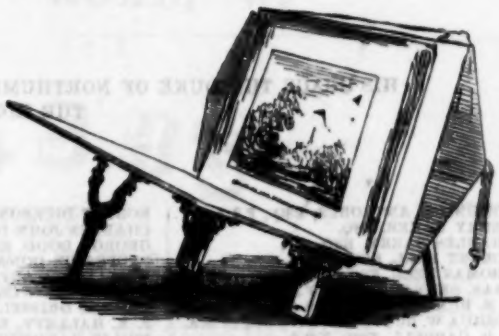

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|---|---|---|---|---|---|
| 3 ft. wide by 6 ft. 4 in. long | £2 5 0 | | 4 ft. 6 in. wide by 6 ft. 4 in. long | £3 0 0 |
| 3 ft. 6 in. " " | 2 10 0 | | 5 ft. " " | 3 5 0 |
| 4 ft. " " | 2 15 0 | | 5 ft. 6 in. " " | 3 10 0 |

The "SOMMIER ELASTIQUE PORTATIF," therefore, combines the advantages of Elasticity, Durability, Cleanliness, Portability, and Cheapness.

ILLUSTRATED CATALOGUE of BEDSTEADS, BEDDING, and BED-ROOM FURNITURE SENT FREE BY POST on Application.

## HEAL AND SON,
## 196, TOTTENHAM COURT ROAD, W.

EXTRAORDINARY
## IMPROVEMENTS IN CUTLERY.

TABLE CUTLERY, PEN & POCKET KNIVES, RAZORS, SCISSORS, &c., manufactured from MUSHET'S PATENT "CYANOGEN" STEEL, combined with the greatest Moderation in Price, a durability in wear, a beauty of finish, and a retaining fineness of edge, attainable in no other steel. Sold Wholesale and Retail at R. MUSHET AND CO., Steel Manufacturers, 71, Cannon Street West, London.

## ROBINSON AND COTTAM

Beg to call the attention of Sculptors and Architects to their establishment, at which Castings of the most difficult and complicated nature are executed in any metal. Estimates given on application.

THE STATUE AND IRON FOUNDRY,
LOWER BELGRAVE PLACE, PIMLICO, S.W.

MONUMENTS, TOMBS, CHIMNEYPIECES, &c. The largest manufactured stock of marble, stone, and granite in Europe, on view at the British and Foreign Marble Galleries, Warwick House, 142 and 144, Regent Street. Manufactories—Carrara, Brussels, Peterhead, and 17, Newman Street, London.—EDWARDES, BROTHERS, and BURKE, Proprietors.

## COLLARD & COLLARD'S
NEW WEST-END ESTABLISHMENT,
16, Grosvenor Street, Bond Street,
Where all communications are to be addressed.
PIANOFORTES OF ALL CLASSES FOR SALE & HIRE.

## UNITED KINGDOM
## LIFE ASSURANCE COMPANY,
5, WATERLOO PLACE, PALL MALL, LONDON, S.W.

DIRECTORS.

The Hon. Francis Scott, Chairman.
Charles Berwick Curtis, Esq., Deputy-Chairman.

Edward Lennox Boyd, Esq. (Resident),
William Fairlie, Esq.
D. Q. Henriques, Esq.
J. G. Henriques, Esq.
Marcus H. Johnson, Esq.
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SUPERIOR ACCOMMODATION AFFORDED BY THIS COMPANY.

This Company offers the security of a large paid-up Capital held in Shares by a numerous and wealthy Proprietary, thus protecting the Assured from the risk attending mutual offices.

There have been Three Divisions of Profits, the Bonuses averaging nearly 2 per cent. per annum on the sums assured from the commencement of the Company.

| Sum Assured. | Bonuses added. | Payable at Death. |
|---|---|---|
| £5,000 | £1,987 10 | £6,987 10 |
| 1,000 | 397 10 | 1,397 10 |
| 100 | 39 15 | 139 15 |

To assure £100 payable at death, a person aged 21 pays £2 2s. 4d. per annum; but as the profits have averaged nearly 3 per cent. per annum, the additions, in many cases, have been almost as much as the premiums paid.

Loans granted on approved real or personal security.

Invalid Lives. Parties not in a sound state of health may be insured at equitable rates.

No charge for Volunteer Military Corps while serving in the United Kingdom.

The Funds or Property of the Company as at 1st January, 1861, amounted to £730,665 7s. 10d., invested in Government and other approved securities.

Prospectuses and every information afforded on application to
E. L. BOYD, *Resident Director.*

HOUSEHOLD LINEN DEPARTMENT.—JOHN HARVEY, SON, & CO., 9, Ludgate Hill (Established upwards of 50 years), will send patterns or samples free, for inspection or comparison, of their rich DOUBLE DAMASK TABLE CLOTHS, with Napkins and Slip Cloths to match. Diaper and Damask by the yard, 6-4, 7-4, 8-4, and 10-4 wide; Sheetings in width from 1 to 6½ yards; Cotton sheeting from 1 to 3 yards wide. Huckabacks, medical, Baden-Baden roll-towellings, glass and knife cloths, dusters, &c., made up and marked upon at the shortest notice. Carriage paid upon amounts above £5. Families waited upon at home in London.

# CASH'S
PATENT
## CAMBRIC FRILLINGS,

*MORE DURABLE IN WEAR THAN ANY OTHER MATERIAL,*

*With Woven Hem and Gathering Thread, ready for sewing on the*

Washing Apparel of Ladies, Children, and Infants.

This Width ——— No. 1.
For Trimming the first Wardrobe of a Baby, or serving as a Foundation for Lace Trimming.

This Width ——— No. 2.
For Frills of Boys' & Ladies' Collars, Wristlets, & all varieties of Tuckers.

This Width ——— No 3.
For Frocks, Pinafores, Drawers, Children's Night Gowns, & all kinds of Frills.

This Width ——— No. 4.
For Toilet Covers, Night Caps, &c.

This Width ——— No. 7.
For Ladies' Night Gowns, Dressing Gowns, Pillow Cases, &c.

This Width ——— No. 10.
For Boys' Collars, and for the New Paris Fashion of Frilled Petticoats.

## THE CAMBRIC RIBBON,

Of the same quality as the Frilling, is manufactured in various Widths, and is adapted for the Sashes and Strings used in all kinds of Ladies' and Childrens Washing Apparel.

*Sold by all respectable Drapers, in Wrappers, each containing 12 yards. The price varies according to width, the most useful being about 1½d. per yard.*

The genuine article bears the names of J. & J. CASH, Patentees, on every Wrapper.

# COALBROOKDALE COMPANY,

MANUFACTURERS OF

## BRICKS, TILES,

AND

## ORNAMENTAL WORKS IN TERRA COTTA,

CONSISTING OF

Garden Vases, Flower Pots, &c. &c.

**LIGHTMOOR WORKS, near COALBROOKDALE.**

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LATE J. AND S. B. FULLER & CO.,

(REMOVED FROM RATHBONE PLACE),

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PRINTSELLER, PUBLISHER,

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## CARVERS, GILDERS, UPHOLSTERERS, &c.

JAMES RYAN,

**116, LONG ACRE, LONDON, W.C.**

OLD-ESTABLISHED

**LOOKING-GLASS AND PICTURE FRAME MANUFACTURER,**

AND GOLD BEATER.

**The Trade supplied with every description of Console Tables, Cornices, Brackets, Tripod Stands, &c., &c.**

**Fancy Wood Mouldings in the length, or joined into Frames.**

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# CHINA AND GLASS ROOMS.

JOHN W. SHARPUS,

49 AND 50, OXFORD STREET, W.

**A PRICED CATALOGUE SENT FREE ON APPLICATION.**

**The Largest and Cheapest Assortment in London.**

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CRISWICK & DOLMAN,

## GLASS AND PICTURE FRAME MANUFACTURERS,

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6, NEW COMPTON STREET, SOHO.

THE TRADE SUPPLIED IN EVERY DEPARTMENT.

PICTURES REMOVED, PACKED, CLEANED, RESTORED, AND WAREHOUSED.

**Established 1818.**

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## GODDARD'S NON-MERCURIAL PLATE POWDER

THIS Powder has now obtained a reputation throughout the United Kingdom and the Colonies altogether unequalled by any article ever introduced for cleaning Plate. See the Recommendations of more than 500 Leading Firms which accompany each genuine box. Sold by all Chemists and the principal Ironmongers and Silversmiths, in Boxes, 1s., 2s. 6d., and 4s. 6d. each, and by the Inventor, 16, Gallowtree Gate, Leicester.

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## ANTONI FORRER,

## ARTIST IN HAIR & JEWELLERY

BY APPOINTMENT TO THE QUEEN,

32, BAKER STREET, PORTMAN SQUARE,

NEARLY OPPOSITE THE BAZAAR.

**ANTONI FORRER has no connexion whatever with his late Establishment in Regent Street.**

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**IMPROVEMENTS IN SHIRTS.**

RODGERS'S IMPROVED COLOURED, six for 36s., and six for 31s. 6d.

RODGERS'S SAXONY WOOL, figured, 7s. 6d., 9s. 6d., and 12s. 6d. each.

RODGERS'S IMPROVED BOYS' SHIRTS, in all sizes, six for 20s., and six for 26s.

RODGERS'S IMPROVED THREE-FOLD COLLARS, 8s. 6d. and 11s. per dozen.

RODGERS'S NEW SPORTING SHIRTS, extraordinary designs, comprising horses, dogs, foxes, birds, &c., in all colours.

RODGERS'S IMPROVED CORAZZA SHIRTS are the best extant, and for ease, elegance, and durability, cannot be excelled.

RODGERS'S DESCRIPTIVE BOOKS, with 80 Illustrations and patterns of the new Coloured Shirtings, post-free for two stamps. All measures should be taken in inches, for which printed forms are supplied.

RODGERS AND CO.,

IMPROVED SHIRT MAKERS,

59, ST. MARTIN'S LANE, CHARING CROSS, AND 29, CORNER OF NEW STREET, COVENT GARDEN, W.C.

ESTABLISHED SIXTY YEARS.

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## POWELL'S

BLACKFRIARS ROAD

# BALSAM OF ANISEED.

**POWELL'S BALSAM OF ANISEED.**

EXTRAORDINARY CURES are effected by this old established and elegant preparation. In asthma, chronic cough, difficulty of breathing, and in all pulmonary affections, it will be found peculiarly adapted for causing free expectoration; the tightness of the chest will be speedily removed; and after taking a few doses, the sufferer will be enabled to take natural rest at night, and its beneficial effects will soon restore the enjoyment of perfect health. Sold by all chemists and medicine vendors. 1s. 1½d. and 2s. 3d. per bottle.

**Warehouse, 16, Blackfriars Road.**

**Ask for POWELL'S BALSAM OF ANISEED.**

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**KAYE'S WORSDELL'S PILLS.**

THESE VEGETABLE RESTORATIVE PILLS are peculiarly adapted for that numerous class of persons whose avocations deprive them of active exercise in the open air. No one of sedentary habits and in-door occupations, especially head work in a confined atmosphere, ought to be without them. They afford instant relief from Languor, Head-ache, Jaded Appetite, &c. Sold at 22, Bread Street, E.C.; and by all Chemists, &c. Sold by all Chemists and other Dealers in Patent Medicines, at 1s. 1½d., 2s. 9d., and 4s. 6d.

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ESTABLISHED UPWARDS OF THIRTY YEARS.

C. & A. OLDRIDGE'S

## BALM OF COLUMBIA,

FOR

RESTORING, CLEANSING, AND BEAUTIFYING THE HAIR.

**Price 3s. 6d., 6s., and 11s. per Bottle.**

SOLD WHOLESALE AND RETAIL,

**22, WELLINGTON STREET, STRAND, LONDON, W.C.**

**BLACK TEAS.**

| Per Pound. s. | d. |
|---|---|
| 2 | 6 |
| 2 | 8 |
| 2 | 10 |
| 3 | 0 |
| 3 | 4 |
| 3 | 6 |
| 3 | 8 |
| 3 | 10 |
| 4 | 0 |

THE
## BEST & CHEAPEST TEAS & COFFEES
IN ENGLAND
Are at all times to be obtained of
## PHILLIPS & COMPANY,
TEA MERCHANTS,
8, KING WILLIAM-STREET, CITY, LONDON, E.C.
A PRICE CURRENT FREE. SUGARS AT MARKET PRICES.

The accompanying Drawing represents a perfect Model of a CHINESE JOSS JUNK, used by the Chinese at the Feast of the Dragon, on the first day of the Chinese New Year. The Model is exhibited in the South-east Gallery of the CRYSTAL PALACE.

**GREEN TEAS.**

| Per Pound. s. | d. |
|---|---|
| 3 | 0 |
| 3 | 4 |
| 3 | 8 |
| 4 | 0 |
| 4 | 4 |
| 4 | 8 |
| 5 | 0 |
| 5 | 4 |
| 5 | 8 |

## FAMILY AND MILITARY WINTER HOSIERY.
WARM, SOFT, ELASTIC, DURABLE, and ECONOMICAL, for family use and invalids, and for the Colonies. Also, UNDER CLOTHING, COLOURED FLANNELS, RUGS, &c., in great variety, for the Army and Navy, at
## POPE & PLANTE'S,
4, WATERLOO PLACE, PALL MALL, LONDON, S.W.
ALSO,
## ELASTIC STOCKINGS AND KNEE-CAPS,
FOR VARICOSE VEINS AND WEAKNESS.
Instructions for measurement and prices on application, and the articles sent by post from the Manufacturers,
POPE & PLANTE, 4, Waterloo Place, Pall Mall, London.

## FINE ART MANUFACTURE IN TABLE GLASS.
## PELLATT & CO.'S ENGRAVED GLASS,
OF THEIR OWN MANUFACTURE.
Beautiful Designs at Manufacturer's Prices.

Furnishing Glass, China, and Stoneware
SHOWROOMS,
and Depot for Minton's and Worcester China,
## 58 & 59, BAKER STREET.
10s. 6d. each. 14s. 6d. doz. 21s. doz. 18s. each.
Manufactory, and Chandelier Showrooms—Falcon Glass Works, Holland Street, Blackfriars.

## RIMMEL'S
## PATENT PERFUME VAPORIZER:
An Elegant Apparatus, for diffusing a delicious fragrance and purifying the air in apartments, ball-rooms, &c. Price, from 6s. upwards.
RIMMEL'S AROMATIC DISINFECTOR, for destroying all bad smells and producing a beneficial atmosphere in hospitals, sick-rooms, &c. Recommended by Dr. Letheby and other medical men, and used in the principal London hospitals. Price 2s. 6d., including a bottle of the Special Compound.
RIMMEL'S Almanack for 1862, printed in oil colours, and beautifully perfumed, price 6d., by post for seven stamps. RIMMEL'S New Valentines of the Language of Flowers, price 1s., by post for fourteen stamps.
Sold by all PERFUMERY DEALERS, and by the INVENTOR and PATENTEE,
**E. RIMMEL, Perfumer to the Queen,**
96, STRAND, and 24, CORNHILL, LONDON; and 17, BOULEVARD DES ITALIENS, PARIS.

## SOCIETY OF ARTS' PRIZE SHILLING BOX OF WATER COLOURS.
PATRONISED BY THE ROYAL FAMILY.
Extract from the speech of C. Wentworth Dilke, Esq., Chairman of the Council, at the 105th Anniversary Dinner of the Society of Arts, at St. James's Hall, Piccadilly, 28th June, 1859:—"He could not forget the outcry that was raised from one end of London to the other, when the advertisement appeared, inviting competition for a premium offered by the Society for a Paint-Box, at the hitherto unprecedented price of one shilling; it was characterised as an absurdity and a folly, and he hardly knew which was to be ruined first—the Society or the trade. The result had been that boxes of excellent colours, and admirable in every sense, had been produced, not by hundreds merely, but the last return showed that the sale of those boxes amounted to 30,000 annually."
CAUTION.—Boxes containing the worst description of Colours, Brushes, &c., are sold as the Society of Arts' Prize Box of Colours. The Genuine Prize Box can be known by having on the lid the name and address of the successful competitor, JOSHUA ROGERS, Manufacturer of every article required in the Fine Arts, 133, Bunhill Row, Finsbury, London, E.C., of whom it can be had, and delivered to all parts of London free of extra charge; sent by post on receipt of 1s. 10d. in stamps, and sold at Booksellers, Stationers, Colourmen, and Fancy Repositories.

## COCOA AND CHOCOLATE.
TAYLOR BROTHERS
Invite attention to their standard preparations of Cocoa and Chocolate, which, for price and quality combined, stand unrivalled.
Taylor Brothers' Homœopathic Cocoa.
Taylor Brothers' Patent Lentilised Cocoa.
Taylor Brothers' Iceland Moss Cocoa.
Taylor Brothers' Pearl Cocoa.
Taylor Brothers' Trinidad Rock Cocoa and Soluble Chocolate.
Are all Articles of superior quality, perfectly soluble, and well adapted for general use.
Sold by all Grocers and Tea Dealers.

SILKS.—RICH, PLAIN, STRIPED, AND CHECKED GLACÉ, at 22s. 6d. per Dress of 12 yards, well worth the attention of families. Patterns sent free by post. Also patterns and prices of their rich Stock of Silks. JOHN HARVEY, SON, & CO., 9, LUDGATE HILL. Established upwards of 50 years. Carriage paid upon amounts above £5.

PERFECT FREEDOM FROM COUGHS IN TEN MINUTES AFTER USE, and Instant Relief and a Rapid Cure of Asthma, Consumption, Coughs, Colds, and all disorders of the Breath and Lungs, are insured by DR. LOCOCK'S PULMONIC WAFERS. CURE OF COLD.—From the Rev. Cyril Curteis, Rectory House, Seven Oaks, Kent.—"Dear Sir,—I have the greatest pleasure in recommending your Wafers. On Sunday last I was suffering from a cold, when I tried them with the most perfect success." To singers and public speakers they are invaluable for clearing and strengthening the voice. They have a pleasant taste. Price 1s. 1½d. per box. Sold by all druggists.
THE BEST APERIENT AND ANTIBILIOUS MEDICINE is DR. HUGO'S MEDICAL ATOMS. They are mild and quick in their action, are small, and have a most agreeable taste. Sold in packets at 1s. 1½d., 2s. 9d., and 4s. 6d., and by all Druggists.

ESTABLISHED UPWARDS OF 125 YEARS.

DESPATCH BOX, WRITING DESK, AND DRESSING CASE COMBINED,
From 10 Guineas to 60 Guineas.

# TOULMIN & GALE'S
## DESPATCH BOXES, WRITING DESKS, DRESSING CASES,
## TRAVELLING, TOILETTE, AND CARRIAGE BAGS,
## JEWEL BOXES, AND ELEGANCIES FOR PRESENTATION.
ILLUSTRATED CATALOGUES POST FREE.
A LARGE ASSORTMENT AT THE MANUFACTORY,
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MANUFACTURERS OF

## BRICKS, TILES,

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Garden Vases, Flower Pots, &c. &c.

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|---|---|
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| 2 | 8 |
| 2 | 10 |
| 3 | 0 |
| 3 | 4 |
| 3 | 6 |
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PHILLIPS & CO.'S

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THE

**BEST & CHEAPEST TEAS & COFFEES**

**IN ENGLAND**

Are at all times to be obtained of

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## FINE ART MANUFACTURE IN TABLE GLASS.

10s. 6d. each. 14s. 6d. doz. 21s. doz. 18s. each.

## PELLATT & CO.'S ENGRAVED GLASS,

OF THEIR OWN MANUFACTURE.

**Beautiful Designs at Manufacturer's Prices.**

Furnishing Glass, China, and Stoneware

SHOWROOMS,

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Extract from the speech of C. Wentworth Dilke, Esq., Chairman of the Council, at the 105th Anniversary Dinner of the Society of Arts, at St. James's Hall, Piccadilly, 28th June, 1859:—"He could not forget the outcry that was raised from one end of London to the other, when the advertisement appeared, inviting competition for a premium offered by the Society for a Paint-Box, at the hitherto unprecedented price of one shilling; it was characterised as an absurdity and a folly, and he hardly knew which was to be ruined first—the Society or the trade. The result had been that boxes of excellent colours, and admirable in every sense, had been produced, not by hundreds merely, but the last return showed that the sale of those boxes amounted to 30,000 annually."

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It destroys all disagreeable odours, restores to purity infected linen, *and does not stain such linen when properly diluted for use.*

Removing all impurity by means of NASCENT OXYGEN, nature's only purifying agent, it imparts that peculiarity which is characteristic of FRESH COUNTRY AIR to the atmosphere of rooms, such as Drawing-Rooms, Ball-Rooms, Dormitories, Bed-Rooms, &c.—a fact of the greatest importance to the heads of families, schools, and public institutions.

It furnishes a test for organic matter in impure water, and a means of rendering it free from such impurity.

Game, and food of all kinds, which have become tainted, are restored to perfect soundness by its employment.

Disinfects and purifies everything,—solid, liquid, or aëriform. One gallon makes 200 to 300 gallons adapted for use.

In Bottles (green), 6d., 1s., and 2s.; or in bulk, 5s. per gallon. (Crimson), stronger and purer, 1s., 2s., and 4s.; or in bulk, 10s. per gallon. Bottles, 8d. per gallon in bulk.

## CONDY'S PATENT HEALTH POWDER

Disinfects by the same agency, viz. NASCENT OXYGEN. In Bottles, 1s., 1s. 6d., and 2s.; or in 1 cwt. Casks, 36s.

## CONDY'S PATENT OZONIZED WATER

Is a pure form for the purification of water for drinking, or for the Bath or Toilet. Its employment removes all secretions, destroys all foreign tastes, such as those derived from the use of tobacco, &c., and is attended with a sensation of perfect purity when applied, in a diluted form, to any part of the body. A few drops in a tumbler make a most refreshing and invigorating addition to plain drinking or soda-water, from which they remove all traces of organic matter. In stoppered Bottles, 2s.; double size, 3s. 6d.

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# THE ART-JOURNAL ADVERTISER.

No. 285. LONDON: MARCH, 1862.

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OF
THE PRINCESS ROYAL.
BY
J. PHILLIP, R.A.

THIS GRAND PICTURE,
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THE LAST AND FINEST PORTRAITS
OF
THE QUEEN,
THE PRINCE CONSORT,
PRINCESS ROYAL & PRINCE FREDERICK WILLIAM OF PRUSSIA,
THE PRINCE OF WALES,
THE DUCHESS OF KENT, THE DUKE OF CAMBRIDGE,
AND THE OTHER MEMBERS OF THE
ROYAL FAMILY,
TOGETHER WITH THOSE OF
LORD PALMERSTON, EARL OF CLARENDON, MARQUIS OF BREADALBANE,
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NEW SYSTEM OF
GRINDING COLOURS BY MACHINERY,
which *enables them* to supply Artist's Colours in Oil, Water, or Powder, perfectly fine, at the same prices as hitherto charged for Colours less finely ground.

Messrs. G. R. & Co. feel assured the OIL COLOURS ground by their improved process will be found to be *finer, brighter, less oily*, and to *dry quicker* than any others at present manufactured; and that their WATER COLOURS, prepared by the same process, will prove to be *finer, brighter*, and *to float more evenly without granulation* than any other Colours at present manufactured.

They therefore solicit a trial in full confidence of giving satisfaction.

### TESTIMONIALS

FROM MEMBERS AND ASSOCIATE MEMBERS OF THE
ROYAL ACADEMY.

Elder House, Hampstead,
November 26th, 1861.

GENTLEMEN,—I am much obliged to you for this opportunity of trying your Colours ground on a new system. I have tested them, and found them very fine and free from grit, especially the Indian Red, a most difficult Colour to procure properly ground.

I am your obedient Servant,
Messrs. G. ROWNEY & Co. W. C. T. DOBSON, A.R.A.

Royal Academy, W.C.
November 21st, 1861.

GENTLEMEN,—As far as I have yet had the opportunity of trying the Colours you have done me the favour of sending me, I am of opinion that they afford a very satisfactory proof of the advantages of your new system of *Grinding Colours by Machinery*. All painters must agree that the qualities of depth and brilliancy in Colours are greatly enhanced by good and sufficient grinding.

I am, Gentlemen,
Your most obedient Servant,
Messrs. G. ROWNEY & Co. CHAS. LANDSEER, R.A.

Walton-on-Thames,
November 25th, 1861.

GENTLEMEN,—I am really much obliged by the receipt of a packet of Colours which you so kindly sent me on Friday last. I have tried them, and can conscientiously express my entire satisfaction with them. The excellence of the grinding is beyond all praise, for the fact is certain that, without extreme grinding, the beauty of every and any Colour is not brought out; to say nothing of the impossibility of painting anything requiring finish with ill-ground Colours.

I am, Gentlemen, truly yours,
Messrs. G. ROWNEY & Co. H. LEWIS, A.R.A.

Kent Villa, Lansdowne Road, Notting Hill,
December 4th, 1861.

Mr. E. M. WARD, R.A., has tried the Colours ground by machinery sent to him by Messrs. Rowney, and has much pleasure in expressing his entire approbation of the quality of them in every respect: the Indian Red and other Colours, generally coarse under the ordinary grinding, seem to him to have more especially benefited by the process.

19, New Millman Street,
December 16th, 1861.

GENTLEMEN,—I have tried those Colours you kindly sent me, and beg to state that I find them excellent, both in brilliancy and working, which proves the truth of your statement—that they are manufactured in a very superior manner.

Gentlemen,
I remain your obliged Servant,
To Messrs. ROWNEY. ABRAHAM COOPER, R.A.

GEORGE ROWNEY & CO.,
MANUFACTURING ARTISTS' COLOURMEN,
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*.* *For Picture Sales see page* xxxvi.

## THOMAS'S
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**A Pamphlet, containing Four Papers,**
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MANUFACTURER OF PHOTOGRAPHIC CHEMICALS AND APPARATUS,
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ROYAL ACADEMY OF ARTS.

NOTICE TO ARTISTS.—All Works of Painting, Sculpture, Architecture, or Engraving, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday, the 7th, or Tuesday, the 8th, of April next, after which time no work can possibly be received, nor can any Works be received which have already been publicly exhibited.

FRAMES.—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass, and Drawings with wide margins, are inadmissible. Excessive breadth in frames, as well as projecting mouldings, may prevent Pictures obtaining the situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.

Every possible care will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury, or loss, nor can it undertake to pay the carriage of any package.

The prices of Works to be disposed of may be communicated to the Secretary. Artists sending Works for exhibition are earnestly requested to abstain from giving any fee whatever to the servants or other persons employed by the Royal Academy to receive such Works.

JOHN PRESCOTT KNIGHT, R.A., Sec.

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| Cattermole, | G. E. Hering, | P. F. Poole, R.A., |
| Cooper, A.R.A., | Holland, | S. Prout, |
| Creswick, R.A., | E. Hughes, | G. Smith, |
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| Dobson, A.R.A., | A. Johnston, | C. Stanfield, R.A., |
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CRYSTAL PALACE PICTURE GALLERY.—Artists are respectfully reminded that Wednesday and Thursday, the 5th and 6th instant, between ten and five, are the days appointed for receiving their pictures at the Hanover Square Rooms. The Gallery at the Palace will close for a week or two, in order to arrange the new works. Communications to be addressed to Mr. C. W. WASS, Superintendent of the Gallery.

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**ROYAL HIBERNIAN ACADEMY OF ARTS.**

**NOTICE TO EXHIBITORS.**

THE ANNUAL EXHIBITION will Open on Monday, the 6th May; and Tuesday, the 15th April, will be the last day for receiving Works.

(By Order) M. ANGELO HAYES, R.H.A.,
Dublin, Jan. 18, 1862. Secretary.

---

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS. Incorporated by ROYAL CHARTER. The THIRTY-NINTH ANNUAL EXHIBITION of this SOCIETY WILL BE OPEN on and after Monday, the 24th of March, from Nine A.M. until Dusk. Admittance 1s.

T. ROBERTS, Secretary.

Suffolk Street, Pall Mall East.

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SOCIETY OF FEMALE ARTISTS.—The EXHIBITION of the Works of this Society is NOW OPEN, at 53, Pall Mall, from Ten to Five. Admission One Shilling. Catalogues Sixpence. E. DUNDAS MURRAY, Secretary.

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TO WOOD ENGRAVERS.—Messrs. PARSONS, FLETCHER & Co., Bread Street, London, beg to call the attention of Wood Engravers to the Superior Quality of the Ink manufactured by them expressly for Woodcut Printing, at the following prices:—Woodcut Ink, 5s. per lb.; Superior ditto, 7s. 6d. per lb.; Extra Fine ditto, 10s. per lb. Small quantities for taking droofs may be obtained at the office, 22, Bread Street. Specimens forwarded per post on application. Messrs. P. F. & Co. have great pleasure in stating that their Ink is used in printing the beautiful woodcuts which adorn the pages of the *Art-Journal*.

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**ELECTRO DEPOSIT FIGURE WORKS.**

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G. Franchi & Son having made extensive arrangements in their premises, are now prepared to execute orders for Electro Deposit Reproductions of Figure Groups, Bassi-relievi Vases, &c., of all sizes at moderate charges, for first-rate work, which *an experience of twenty years in the art* enables them to say will be found unequalled. Considerable advantage will be found in the reproduction of works of art by this method, as *durability equal to bronze* is guaranteed at less than one half the cost of production of figures in metal by the ordinary method of casting, besides unvarying fidelity in the reproduction of all *details of finish*, as exhibited in the models supplied. G. Franchi & Son being also Moulders and Casters of Figures, either in piece moulds or by the elastic mould process (which they introduced in 1846, and were awarded the *Silver Medal of the Society of Arts*), have the advantage of being enabled to prepare the models they may be desired to reproduce in metal under their own immediate supervision, thereby ensuring *perfection of work* and despatch in production.

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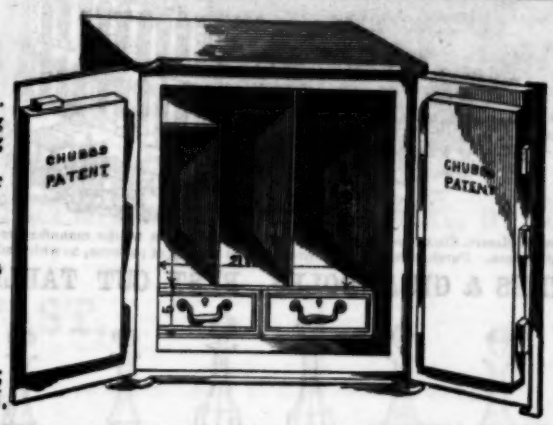


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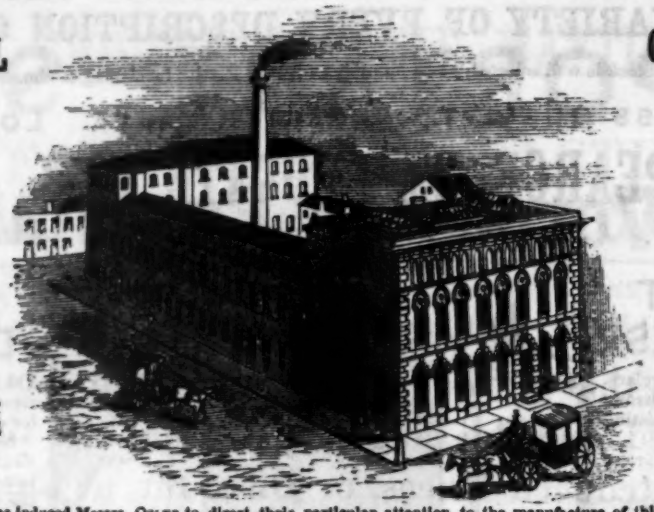

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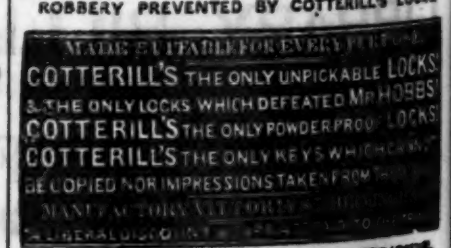


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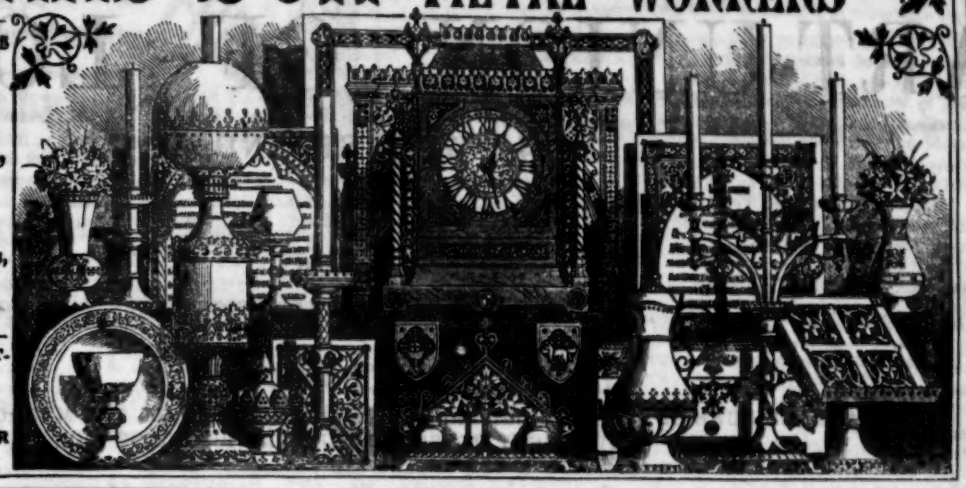

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Mr. Joseph Green, of 14, Charles Street, Middlesex Hospital, will take charge of any works sent to him to forward. Parties willing to contribute, are requested to communicate particulars to the Honorary Secretary as early as possible, as it is desirable to ascertain the extent of the proposed Exhibition, and what space will be required.

HENRY COOK, Honorary Secretary.

## ACADEMY OF FINE ARTS.

ROYAL MANCHESTER INSTITUTION.

NOTICE TO ARTISTS.

THE Council of the Royal Institution having again placed in the hands of the Council of the Academy all the details connected with the Collection and Hanging of the various Works of Art which may be sent for Exhibition, intending contributors are informed that the EXHIBITION of MODERN PICTURES, OIL AND WATER, SCULPTURE AND ARCHITECTURE, will OPEN as soon as practicable after the closing of the Royal Academy; and that all Works of Art must be sent so as to arrive not later than the 16th August, after which no Picture can be received.—Pictures, &c., from London, will be forwarded by Mr. Joseph Green, 14, Charles Street, Middlesex Hospital, if delivered to him before the 2nd August, by Artists who have received the Academy Circular; from other places, artists who have also received such circular are requested to send by the most convenient and least expensive conveyance. Works sent by other parties must be carriage paid. The Council of the Royal Manchester Institution offer the HEYWOOD GOLD MEDAL to the artist who shall contribute the best Figure Painting; and a similar distinction to the artist contributing the best Landscape.

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Academy of Fine Arts, Royal Institution,
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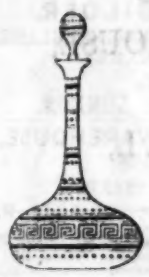

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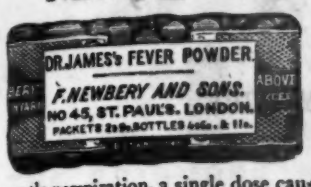


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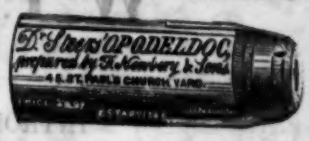


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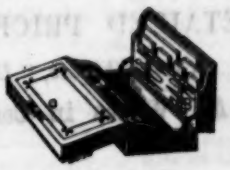

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No. 286. LONDON: APRIL, 1862.


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BY

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It is proposed to Open the Exhibition Rooms on certain Evenings of the week during the latter part of the season.

FRAMES.—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass, and Drawings with wide margins, are inadmissible. Excessive breadth in frames, as well as projecting mouldings, may prevent Pictures obtaining the situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.

Every possible care will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury, or loss, nor can it undertake to pay the carriage of any package.

The prices of Works to be disposed of may be communicated to the Secretary.

Artists sending Works for exhibition are earnestly requested to abstain from giving any fee whatever to the servants or other persons employed by the Royal Academy to receive such Works.

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1862.

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FROM MEMBERS AND ASSOCIATE MEMBERS OF THE ROYAL ACADEMY.

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I am your obedient Servant,

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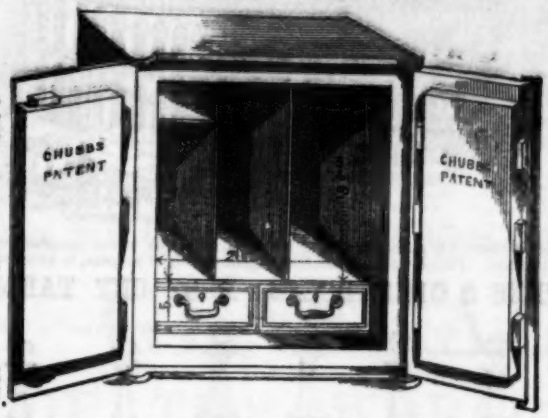


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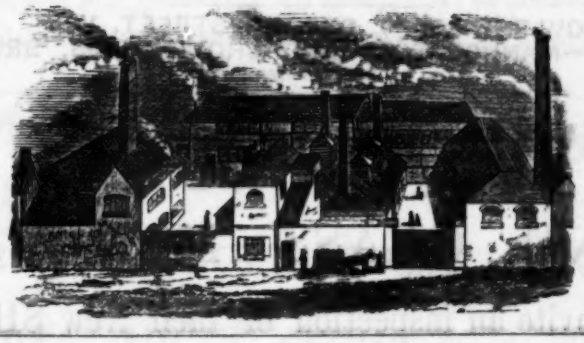

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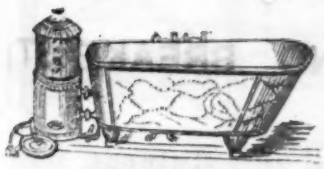

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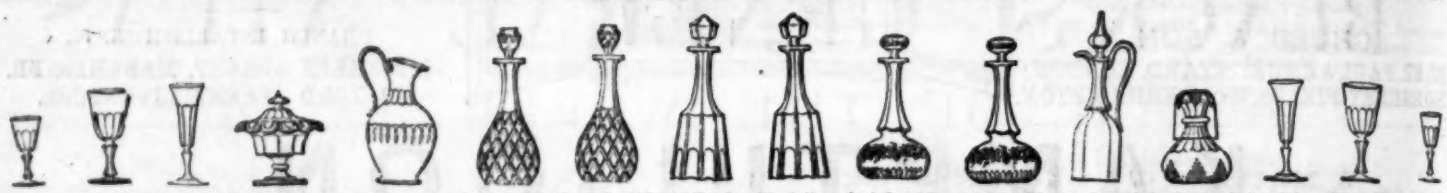

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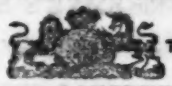
FRAUDULENT  TRADE MARKS.

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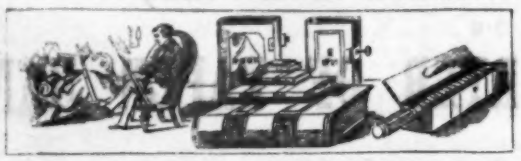

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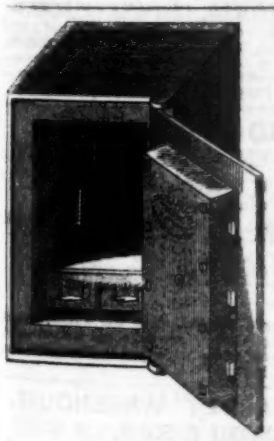

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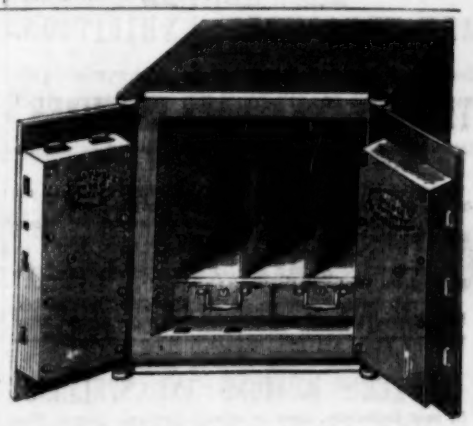

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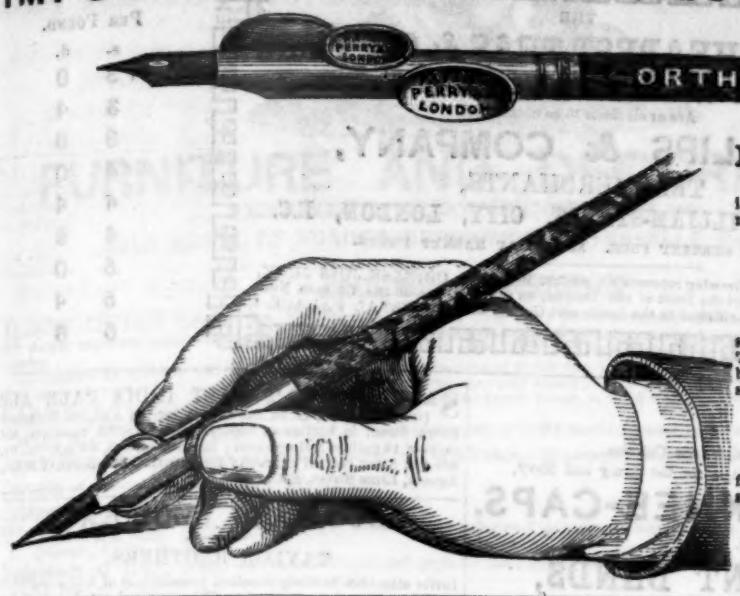


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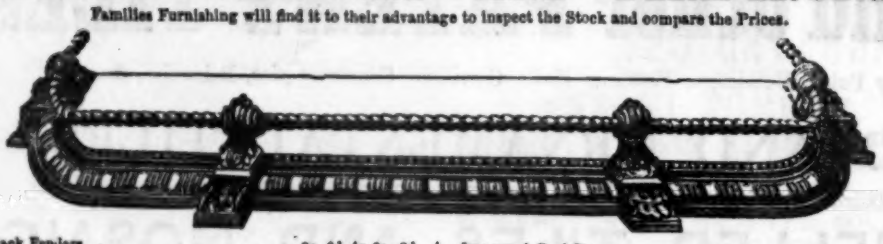

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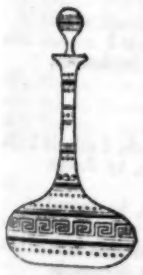

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| Producing an annual income of (in addition to single premiums of £1,401 14s. 8d.) | 14,469 1 8 |
| Making the total annual income, after deducting £50,112, annual abatement in premium | 310,142 3 2 |
| Total number of policies issued | 24,496 |
| Amount paid in claims by the decease of members, from the commencement of the institution in December, 1835 | 1,156,207 9 4 |
| Amount of accumulated fund | 2,847,311 15 0 |

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| 1,000 | 397 10 | 1,397 10 |
| 100 | 39 15 | 139 15 |

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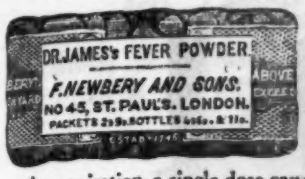


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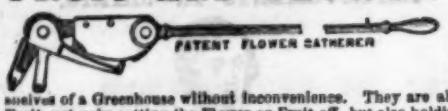


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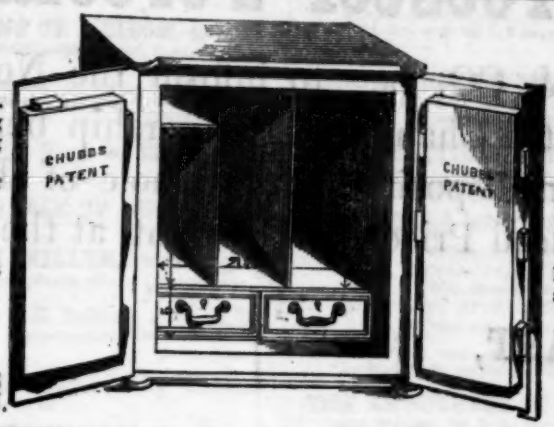


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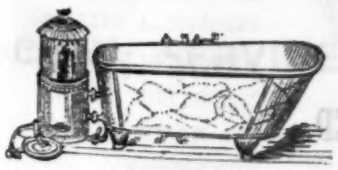

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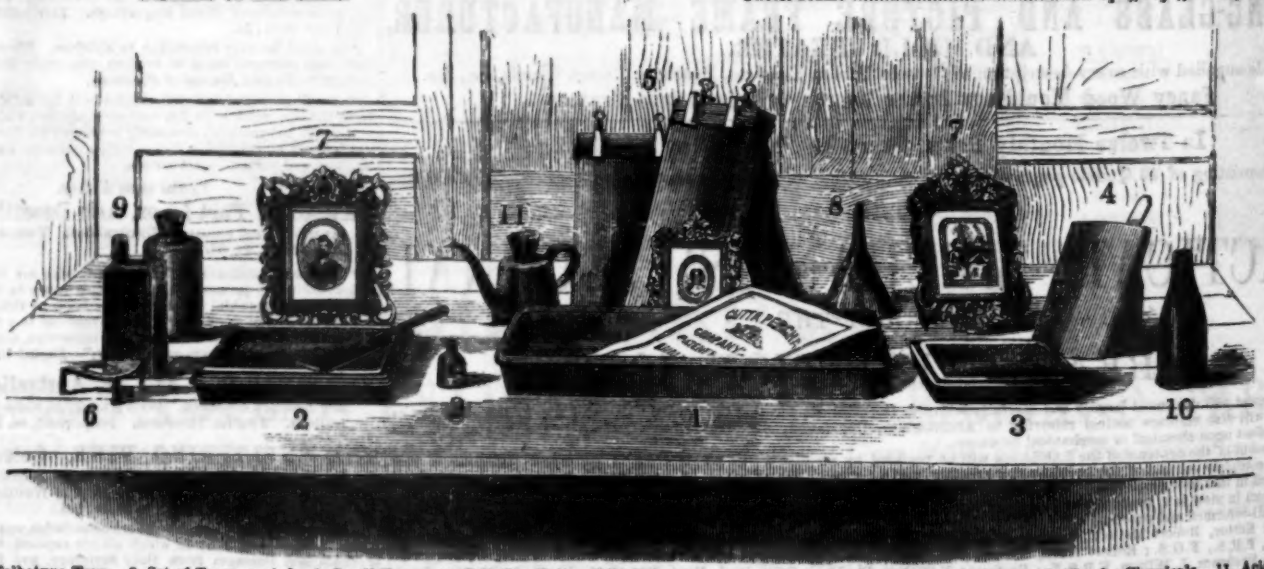


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Elder House, Hampstead,
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GENTLEMEN,—I am much obliged to you for this opportunity of trying your Colours ground on a new system. I have tested them, and found them very fine and free from grit, especially the Indian Red, a most difficult Colour to procure properly ground.
I am your obedient Servant,
Messrs. G. ROWNEY & Co. W. C. T. DOBSON, A.R.A.

Royal Academy, W.C.
November 21st, 1861.

GENTLEMEN,—As far as I have yet had the opportunity of trying the Colours you have done me the favour of sending me, I am of opinion that they afford a very satisfactory proof of the advantage of your new system of *Grinding Colours by Machinery.* All painters must agree that the qualities of depth and brilliancy in Colours are greatly enhanced by good and sufficient grinding.
I am, Gentlemen,
Your most obedient Servant,
Messrs. G. ROWNEY & Co. CHAS. LANDSEER, R.A.

Walton-on-Thames,
November 25th, 1861.

GENTLEMEN,—I am really much obliged by the receipt of a packet of Colours which you so kindly sent me on Friday last. I have tried them, and can conscientiously express my entire satisfaction with them. The excellence of the grinding is beyond all praise, for the fact is certain that, without extreme grinding, the beauty of every and any Colour is not brought out; to say nothing of the impossibility of painting anything requiring finish with ill-ground Colours.
I am, Gentlemen, truly yours,
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Kent Villa, Lansdowne Road, Notting Hill,
December 4th, 1861.

Mr. E. M. WARD, R.A., has tried the Colours ground by machinery sent to him by Messrs. Rowney, and has much pleasure in expressing his entire approbation of the quality of them in every respect: the Indian Red and other Colours, generally coarse under the ordinary grinding, seem to him to have more especially benefited by the process.

12, New Milliman Street,
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GENTLEMEN,—I have tried those Colours you kindly sent me, and beg to state that I find them excellent, both in brilliancy and working, which proves the truth of your statement—that they are manufactured in a very superior manner.
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I remain your obliged Servant,
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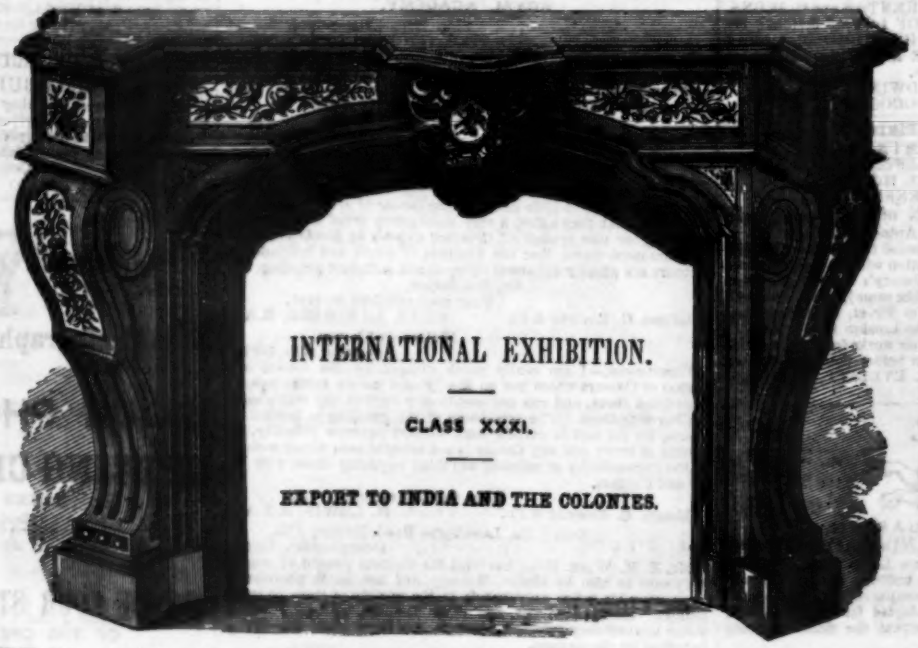


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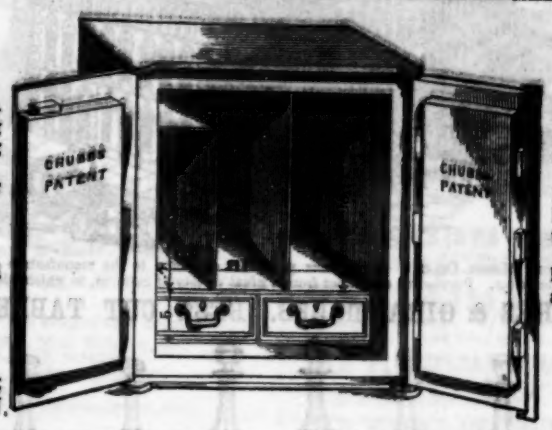


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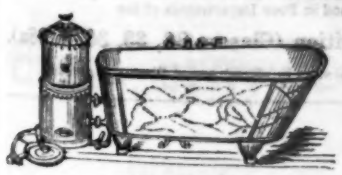

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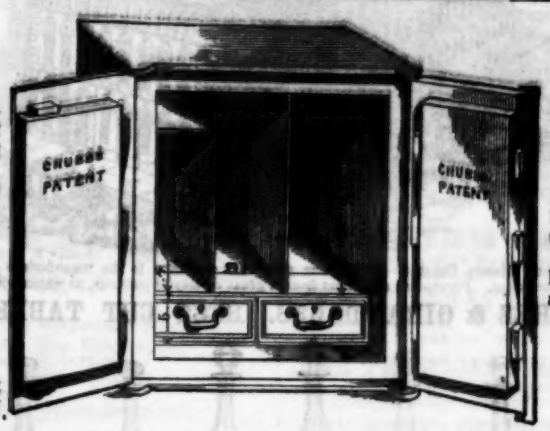


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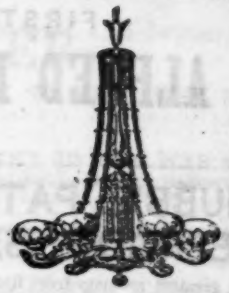

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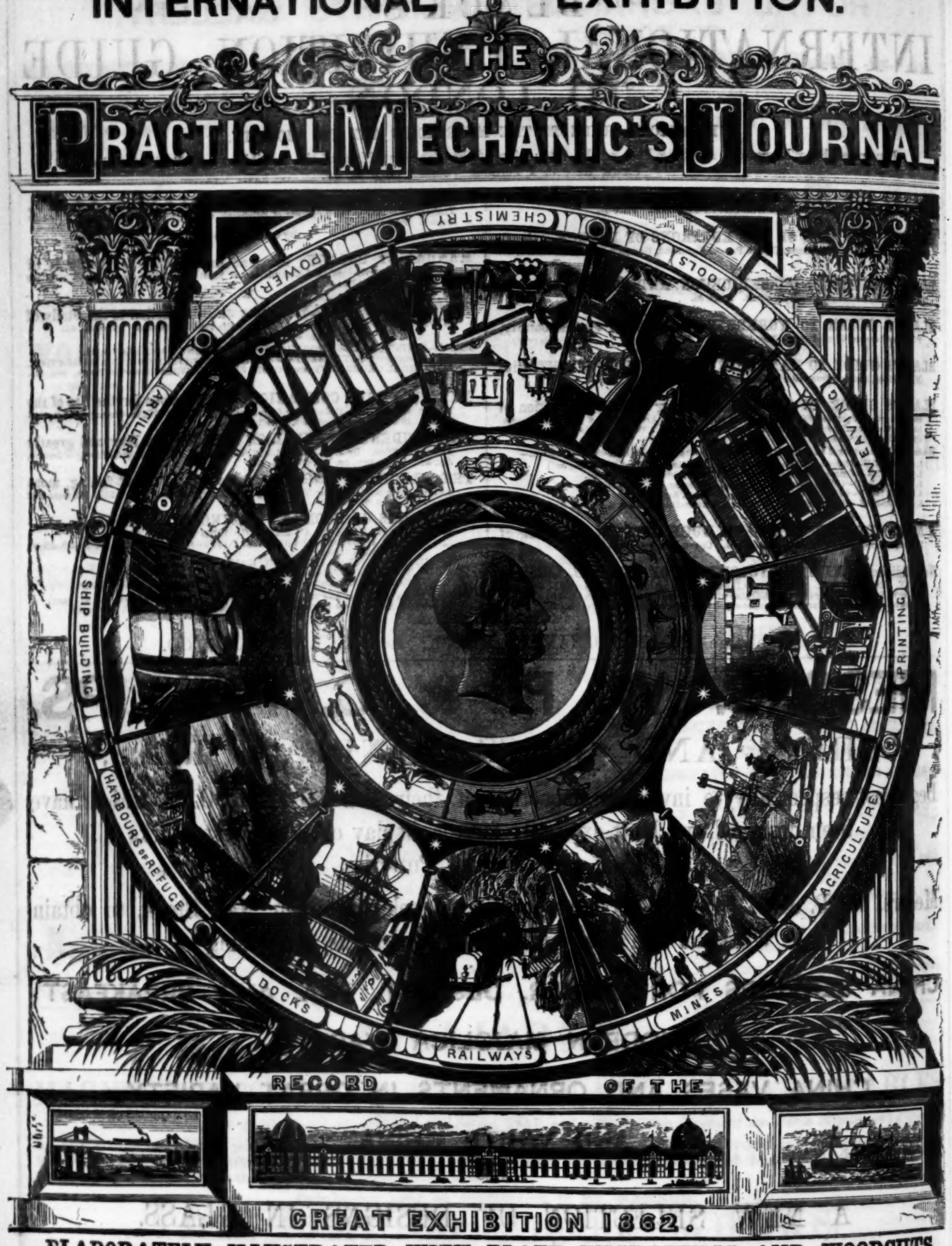


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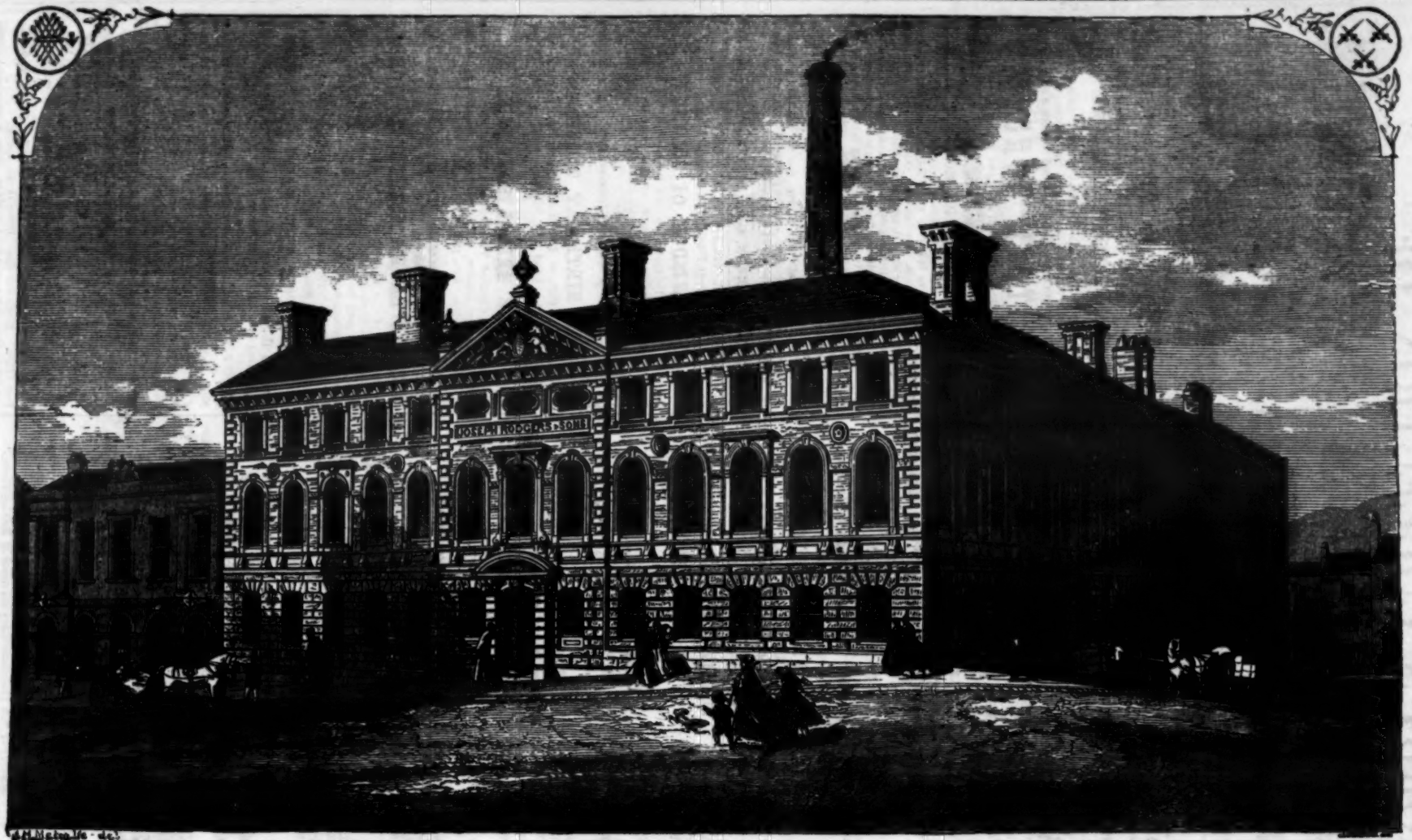


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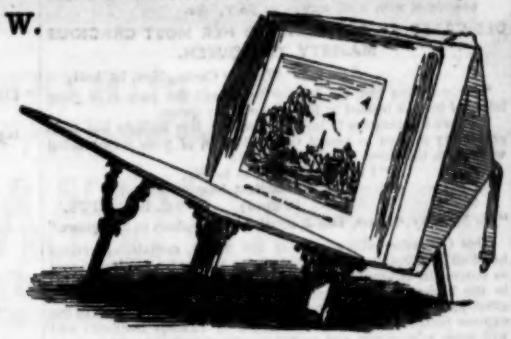

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I. WILKINSON, Secretary.

Crystal Palace, June, 1862.

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WORKS OF ART intended for this Exhibition must be addressed to the Secretary, and delivered at the Society's Rooms in Pierpoint Street, Worcester, or to Mr. JAMES GREEN, of 14, Charles Street, Middlesex Hospital, London, on or before the 9th August next.

Further particulars, and a copy of the notice to artists, may be obtained on application to

R. BAYLIS, Secretary.

7, TYTHING, WORCESTER, 20TH MAY, 1862.

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## THE ARUNDEL SOCIETY.

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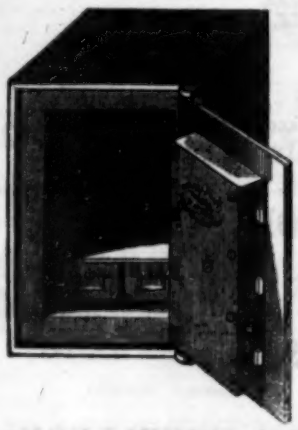

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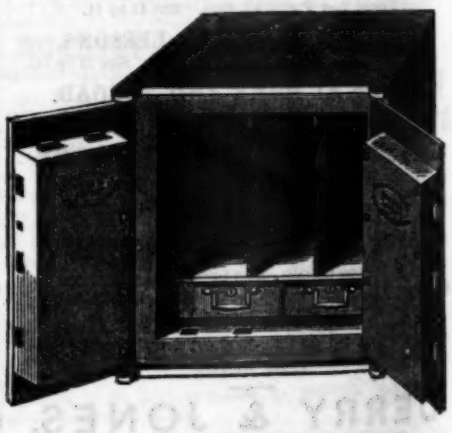

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| 4 | 8 |
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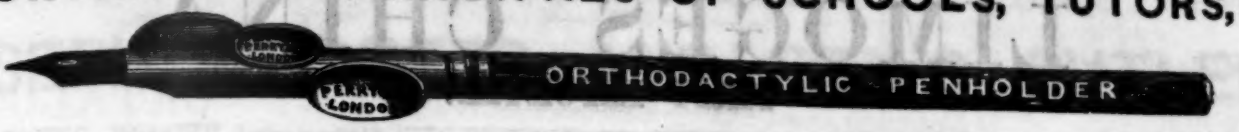

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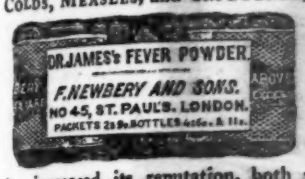


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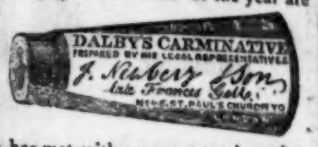


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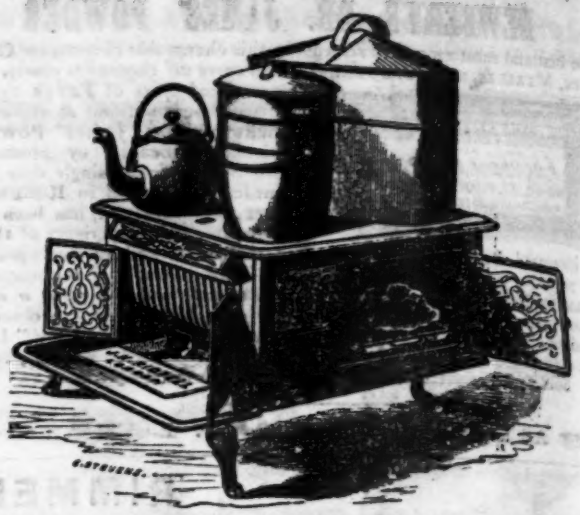

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## FOR WEAK, INFLAMED,

AND

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# THE ART-JOURNAL ADVERTISER.

No. 289. LONDON: JULY, 1862.

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THE ANNUAL EXHIBITION of this Society will be held in the ensuing Autumn.

The Sales during the past season exceeded the sum of **£3,000.** Works of Art intended for the Exhibition will be received from those artists in London to whom the Society's circular has been issued (and subject to the regulations of the same), by the Society's Agent, Mr. JOSEPH GREEN, of 14, Charles Street, Middlesex Hospital, immediately upon the closing of the London Exhibitions.

All other contributors must forward their works free of expense to the Society, direct to Birmingham, on or before Saturday, the 9th of August next. ALLEN E. EVERITT, Hon. Sec.
Birmingham, April, 1862.

BRIGHTON EXHIBITION OF PAINTINGS.
1862.

THE ANNUAL EXHIBITION will open on the 1st of September, in the New Galleries at the Royal Pavilion.
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16, Marine Parade, Brighton. HONORARY SECRETARY.

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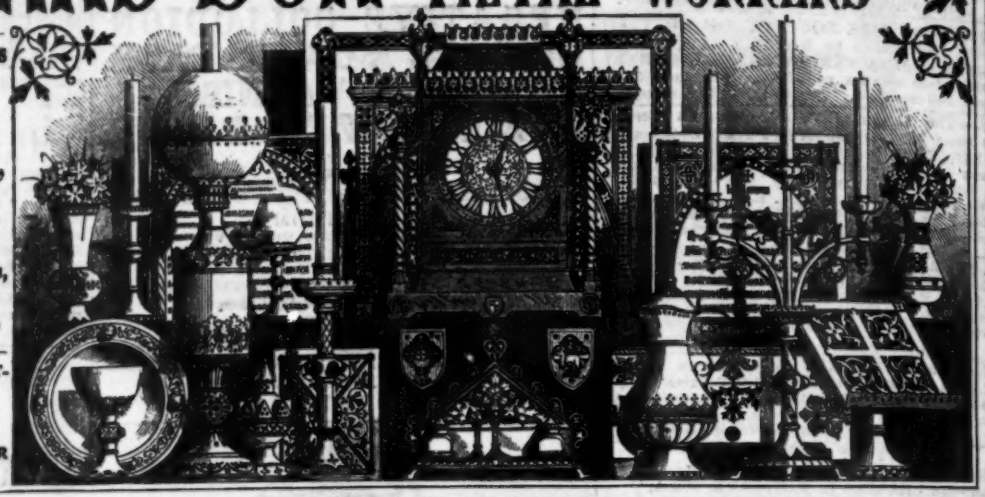

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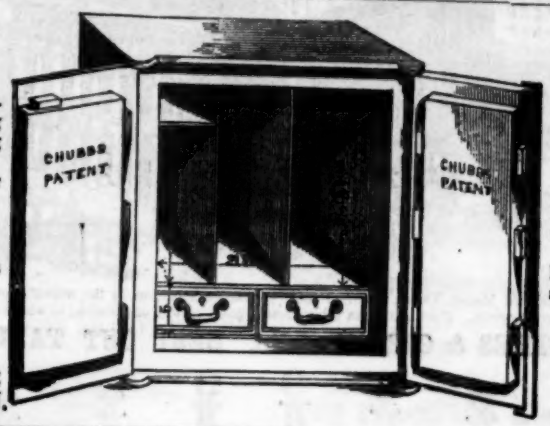


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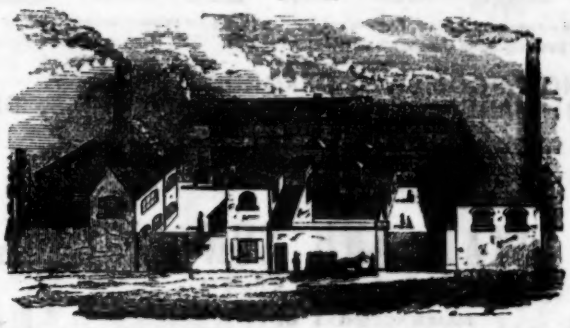

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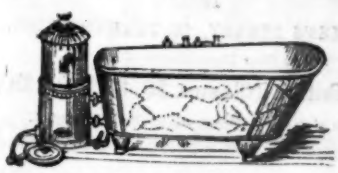

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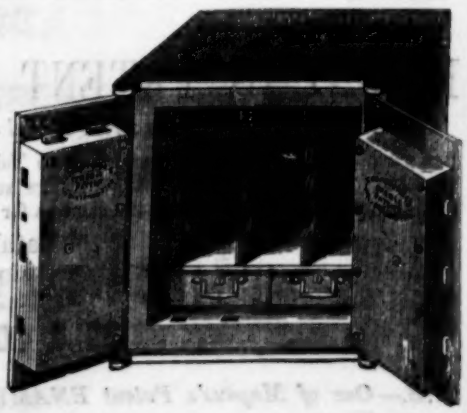

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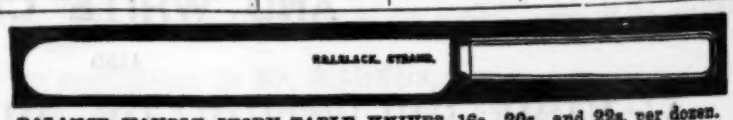


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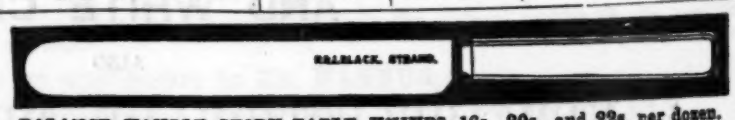


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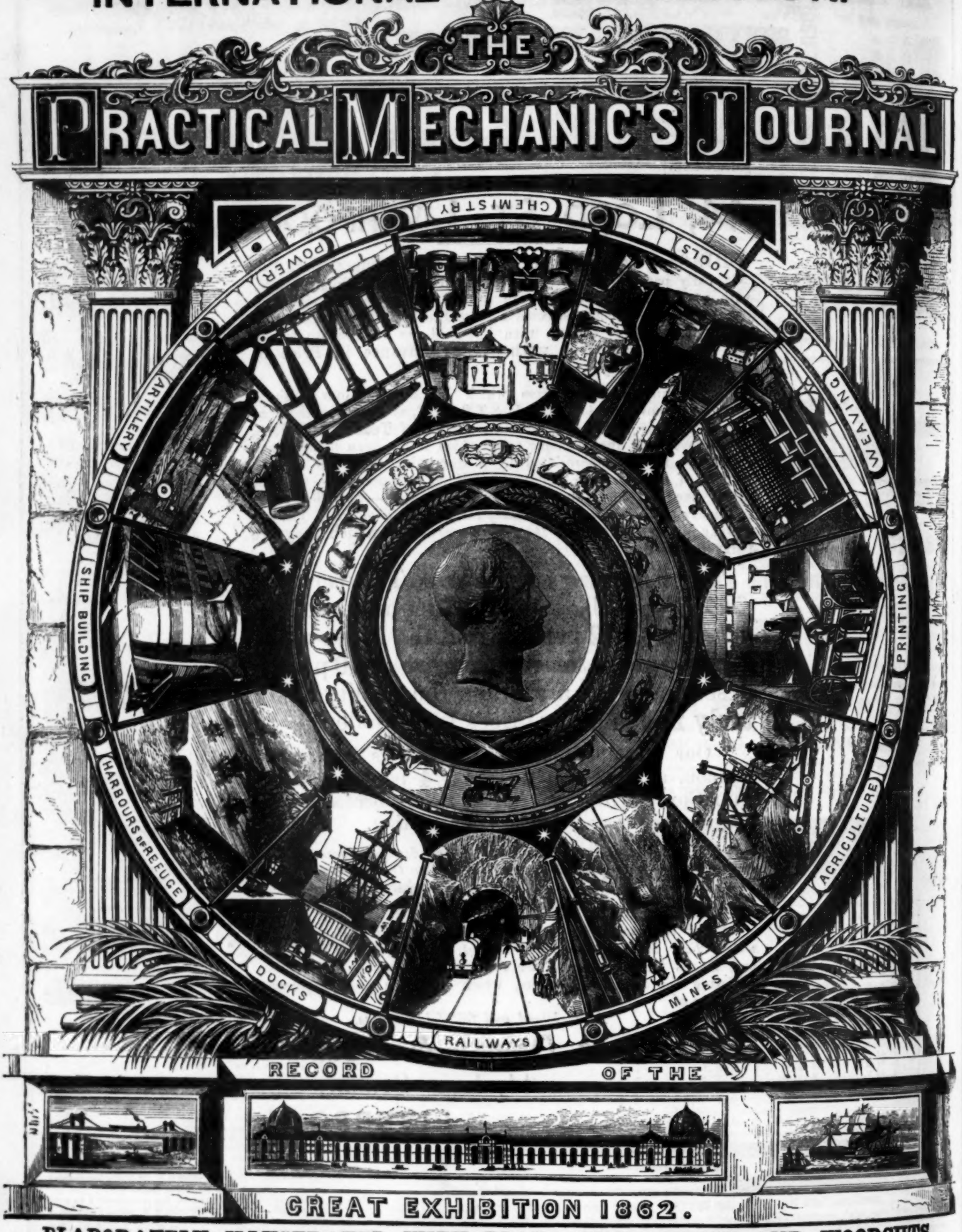


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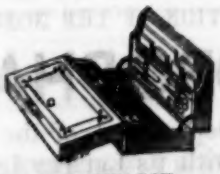

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# DURABILITY OF GUTTA PERCHA TUBING.

MANY inquiries having been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—

From SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE OF WIGHT. Second Testimonial.

"March 16th, 1852.

"In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state with much satisfaction, it answers perfectly. Many Builders and other persons have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

**The Gutta Percha Company, Patentees, 18, Wharf Road, City Road, London.**

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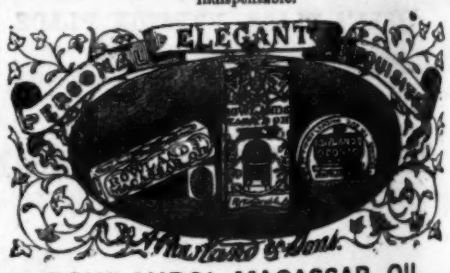


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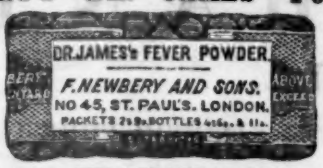


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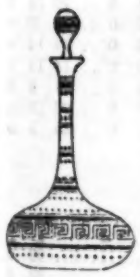

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**The above in Pints, 4s. per two doz. extra.**

*For other growths, see Priced List.*

## PORT.

| | | Octave, 14 galls. equal to 7 doz. £ | s. | d. | Qr. Cask, 28 galls. equal to 14 doz. £ | s. | d. |
|---|---|---|---|---|---|---|---|
| RED LISBON per doz. | 22s. | 7 | 0 | 0 | 13 | 7 | 0 |
| GENUINE ALTO-DOURO, stout and useful | 24s. | 7 | 14 | 0 | 14 | 14 | 0 |
| VINTAGE 1858—rich, full-flavoured, excellent for bottling or present use | 30s. | 9 | 16 | 0 | 18 | 14 | 0 |
| Do. 1851—soft, matured, with character | 34s. | 11 | 6 | 0 | 21 | 6 | 0 |
| Do. 1854—dry, light, and elegant | 36s. | 11 | 18 | 0 | 22 | 12 | 0 |
| Do. 1847—rich, with great body | 38s. | 12 | 12 | 0 | 23 | 19 | 0 |

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| | | Octave, 14 galls. equal to 7 doz. £ | s. | d. | Qr. Cask, 28 galls. equal to 14 doz. £ | s. | d. |
|---|---|---|---|---|---|---|---|
| SHERRY per doz. | 18s. | 5 | 12 | 0 | 10 | 14 | 0 |
| Do. | 22s. | 7 | 0 | 0 | 13 | 7 | 0 |
| EXCELLENT | 24s. | 7 | 14 | 0 | 14 | 14 | 0 |
| Do. | 30s. | 9 | 16 | 0 | 18 | 14 | 0 |
| Do. | 34s. | 11 | 6 | 0 | 21 | 6 | 0 |
| Do. | 38s. | 12 | 12 | 0 | 23 | 19 | 0 |
| AMONTILLADO | 40s. | 13 | 5 | 0 | 25 | 5 | 0 |

**For other qualities, see Priced List.**

## SPIRITS.

| | Per gall. s. | d. |
|---|---|---|
| EXCELSIOR BRANDY, Pale or Brown | 17 | 0 |
| COGNAC do. do. | 22 | 0 |
| Do. do. Fine Old | 26 | 0 |
| Do do. Superior | 30 | 0 |
| FINE OLD COGNAC, very superior | 36 | 0 |
| GIN, Finest London, unsweetened | 14 | 0 |
| Do. do. cordialised | 14 | 0 |
| RUM, Jamaica | 16 | 0 |
| Do. do. very Old and Fine | 20 | 0 |
| WHISKY, Glenlivat | 22 | 0 |
| Do. Irish small Still | 20 | 0 |
| HOLLANDS SCHIEDAM, finest imported, original bottles and cases per doz. | 34 | 0 |

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# THE ART-JOURNAL ADVERTISER.

No. 290. LONDON: AUGUST, 1862.

ACADEMY OF FINE ARTS.

## ROYAL MANCHESTER INSTITUTION.

NOTICE TO ARTISTS.

The Council of the Royal Institution, having placed in the hands of the Council of the Academy all the details connected with the Collection and Hanging of the various Works of Art which may be sent for Exhibition, intending contributors are informed that the EXHIBITION of MODERN PICTURES (Oil and Water), SCULPTURE, and ARCHITECTURE, will OPEN as soon as practicable after the closing of the Royal Academy; and that all works of Art must be sent so as to arrive not later than the 16th August, after which no Picture can be received.

Pictures, &c., from London, will be forwarded by Mr. Joseph Green, 14, Charles Street, Middlesex Hospital, if delivered to him before the 2nd August, by artists who have received the Academy Circular; from other places, artists who have also received such circular are requested to send by the most convenient and least expensive conveyance. Works sent by other parties must be carriage paid. The Council of the Royal Manchester Institution offer the HEYWOOD GOLD MEDAL to the artist who shall contribute the best Figure Painting; and a similar distinction to the artist contributing the best Landscape.

SELIM ROTHWELL, Hon. Sec.

Academy of Fine Arts, Royal Institution, Manchester.

## LIVERPOOL SOCIETY OF FINE ARTS.

PRESIDENT.

The Right Hon. the EARL OF SEFTON, Lord Lieutenant of the County, &c. &c.

Works of Art intended for the forthcoming Exhibition should be delivered to the respective Agents of this Society, or, in the Queen's Hall, Bold Street, Liverpool, on or before the 9th of August next, not later. If sent to the Queen's Hall, they should be addressed, carriage paid, "Per Pickford and Co."

The following Agents will receive and forward those works which are contributed on invitation:—

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*Edinburgh*—Mr. DANIEL BRUCE, 12, Greenside Place.
*Dublin*—Mr. A. LEBAGE, 40, Lower Sackville Street.
*Bristol*—Mr. JOHN FROST, Clare Street.

All letters should be addressed to 24, North John Street, Liverpool.

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BRIGHTON EXHIBITION OF PAINTINGS.
1862.

THE ANNUAL EXHIBITION will open on the 1st of September, in the New Galleries at the Royal Pavilion.

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56, Marine Parade, Brighton. HONORARY SECRETARY.

(PRELIMINARY NOTICE.)

CLASGOW INSTITUTE OF THE FINE ARTS.

THE SECOND ANNUAL EXHIBITION of the Works of Living Artists will open on Monday, 2nd November, in the Corporation Galleries, which have been granted by the City Council for that purpose.

PETER CLOUSTON, Lord Provost, Chairman.

FRENCH GALLERY, 120, Pall Mall.—The NINTH ANNUAL EXHIBITION of PICTURES, the contributions of artists of the French and Flemish Schools, is now OPEN. Admission 1s., which will also admit to view Frith's celebrated Picture of the Derby Day. Catalogue 6d.

MONS. SURVILLE, Sec.

HOLMAN HUNT'S great PICTURE, the FINDING of the SAVIOUR in the TEMPLE, commenced in Jerusalem in 1854, is now ON VIEW, at the German Gallery, 168, New Bond Street. Admission 1s.

ROSA BONHEUR'S celebrated PICTURES, the Horse Fair, Landais Peasants going to Market, the Spanish Muleteers, the Highland Shepherd, Shetland Ponies, and Skye Terrier, on VIEW TO-DAY, at the Gallery, 5, Waterloo Place, Pall Mall. Admission 1s.

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FROM MEMBERS AND ASSOCIATE MEMBERS OF THE
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Elder House, Hampstead,
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GENTLEMEN,—I am much obliged to you for this opportunity of trying your Colours ground on a new system. I have tested them, and found them very fine and free from grit, especially the Indian Red, a most difficult Colour to procure properly ground.

I am your obedient Servant,
Messrs. G. ROWNEY & Co. W. C. T. DOBSON, A.R.A.

Royal Academy, W.C.
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GENTLEMEN,—As far as I have yet had the opportunity of trying the Colours you have done me the favour of sending me, I am of opinion that they afford a very satisfactory proof of the advantage of your new system of *Grinding Colours by Machinery*. All painters must agree that the qualities of depth and brilliancy in Colours are greatly enhanced by good and sufficient grinding.

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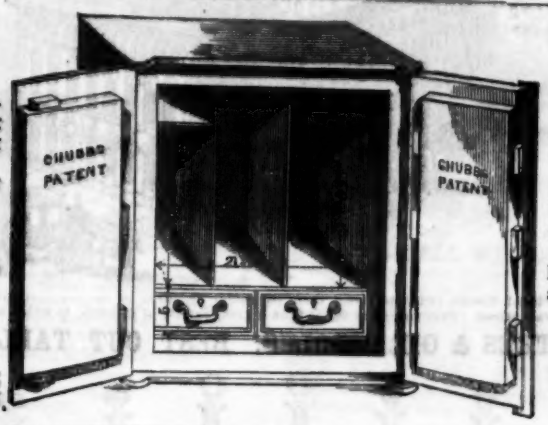


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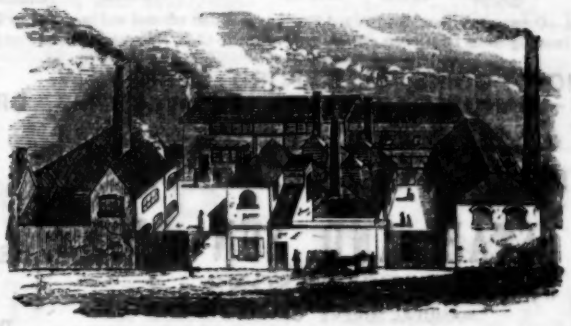

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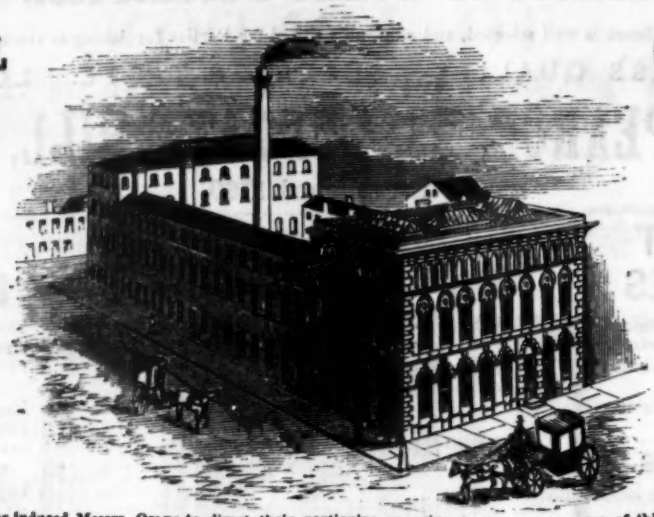

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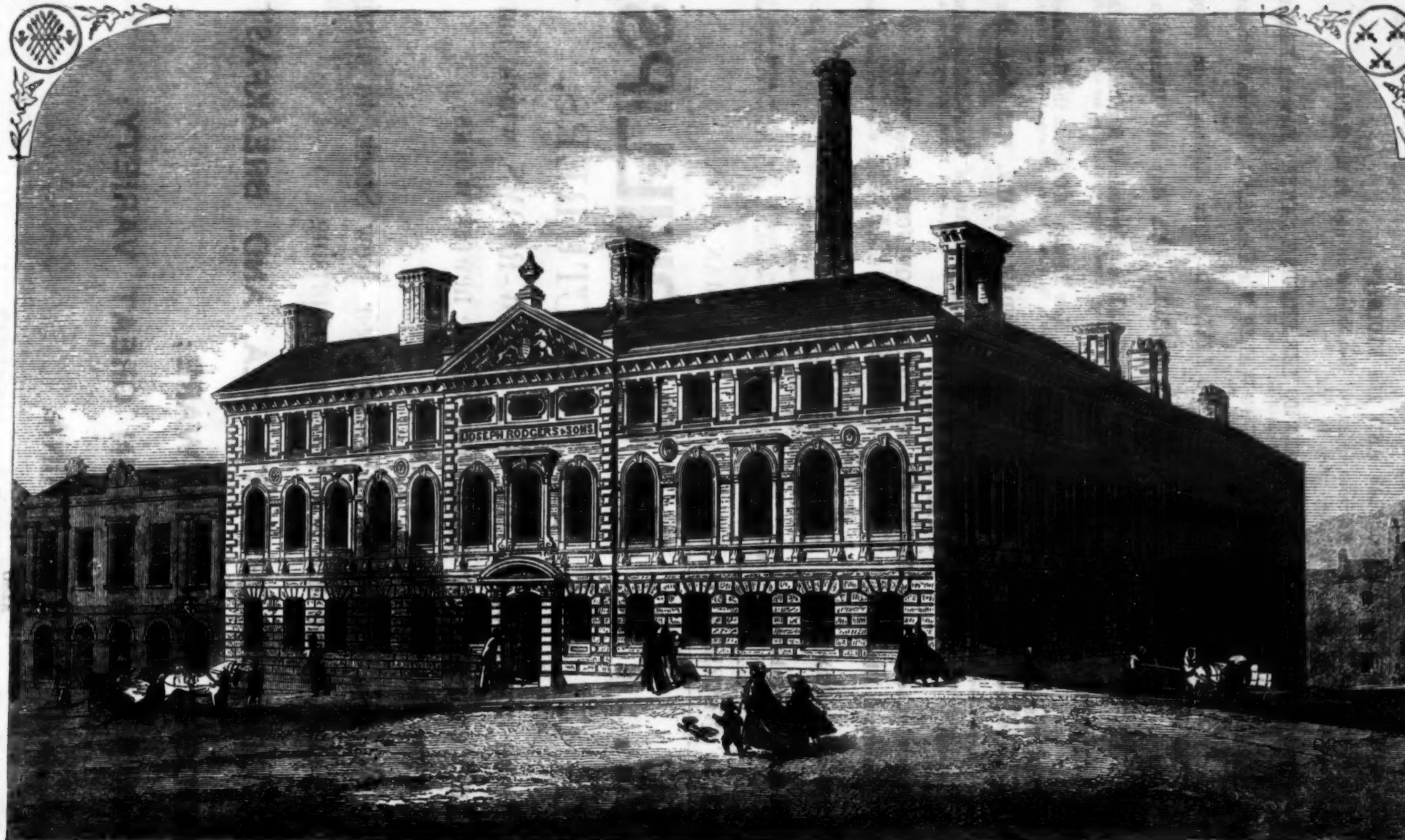


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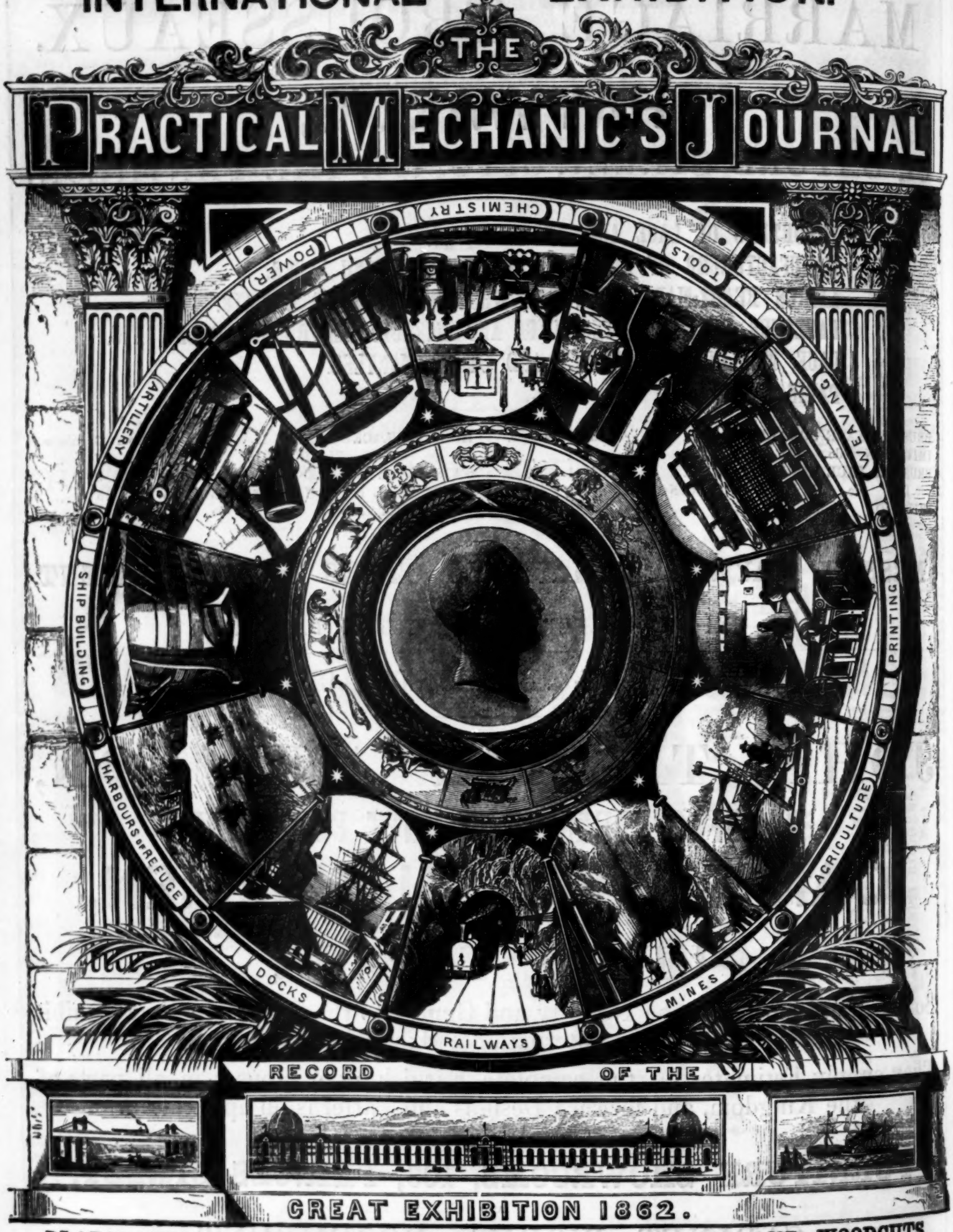


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NOTICE TO ARTISTS.

The Council of the Royal Institution, having placed in the hands of the Council of the Academy all the details connected with the Collection and Hanging of the various Works of Art which may be sent for Exhibition, intending contributors are informed that the EXHIBITION of MODERN PICTURES (Oil and Water), SCULPTURE, and ARCHITECTURE, will OPEN as soon as practicable after the closing of the Royal Academy; and that all works of Art must be sent so as to arrive not later than the 16th August, after which no Picture can be received.

Pictures, &c., from London, will be forwarded by Mr. Joseph Green, 14, Charles Street, Middlesex Hospital, if delivered to him before the 2nd August, by artists who have received the Academy Circular; from other places, artists who have also received such circular are requested to send by the most convenient and least expensive conveyance. Works sent by other parties must be carriage paid. The Council of the Royal Manchester Institution offer the HEYWOOD GOLD MEDAL to the artist who shall contribute the best Figure Painting; and a similar distinction to the artist contributing the best Landscape.

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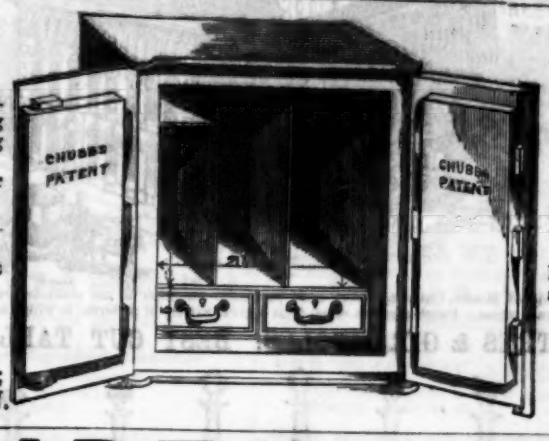


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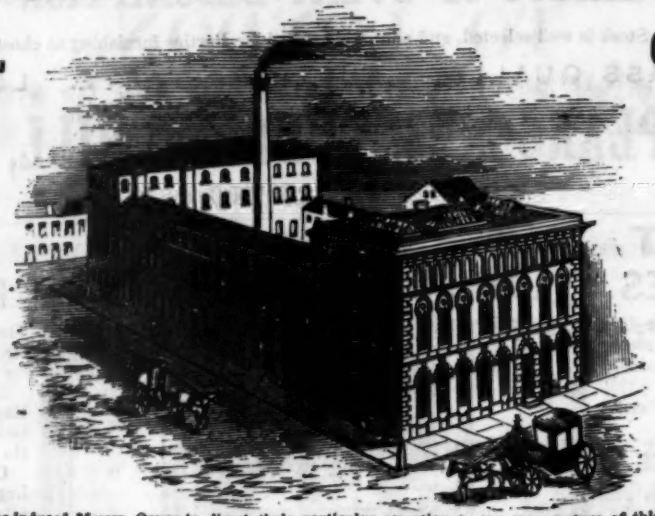

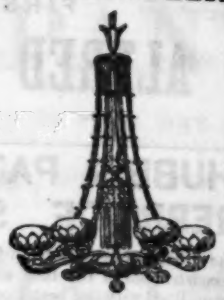

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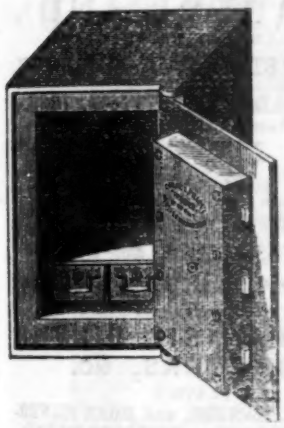

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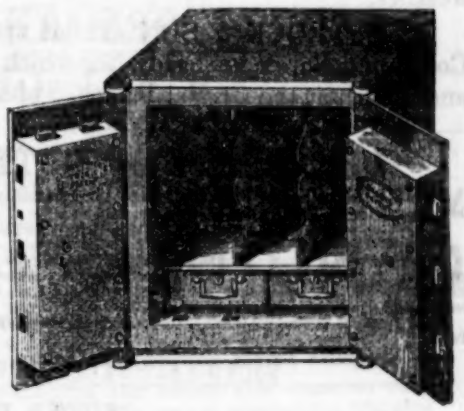

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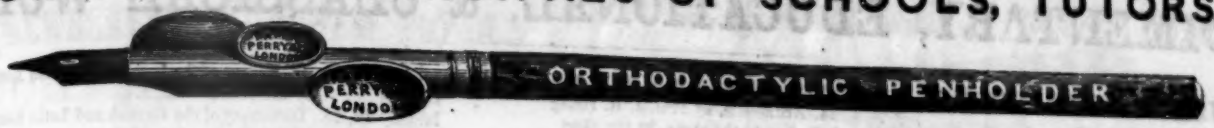


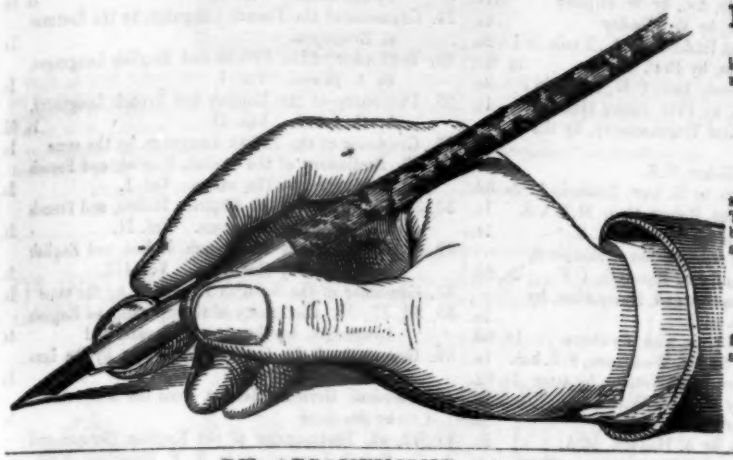

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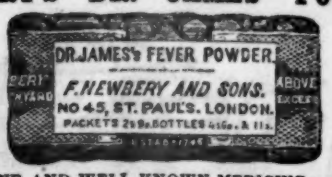


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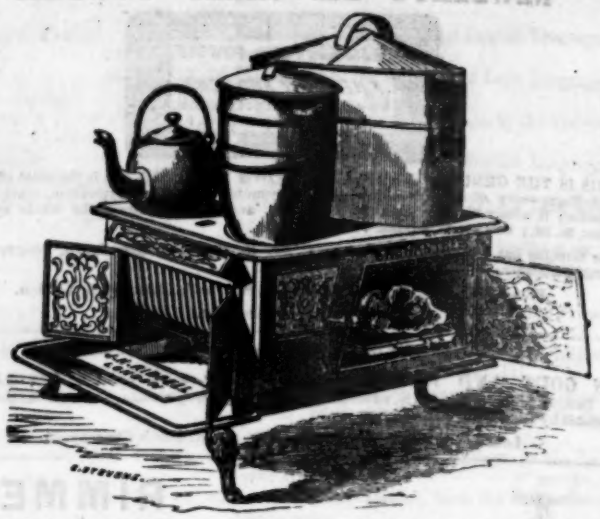

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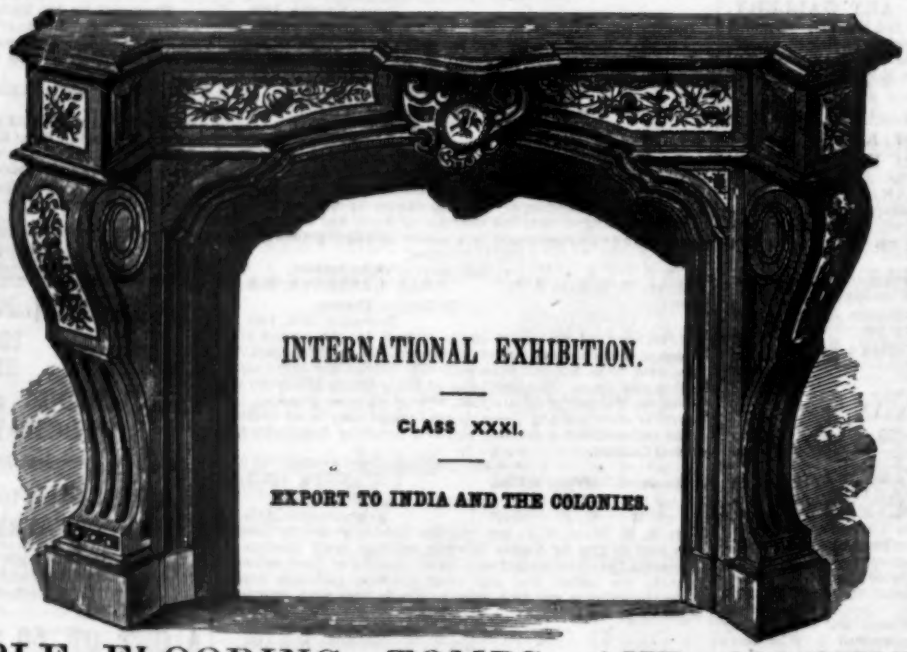


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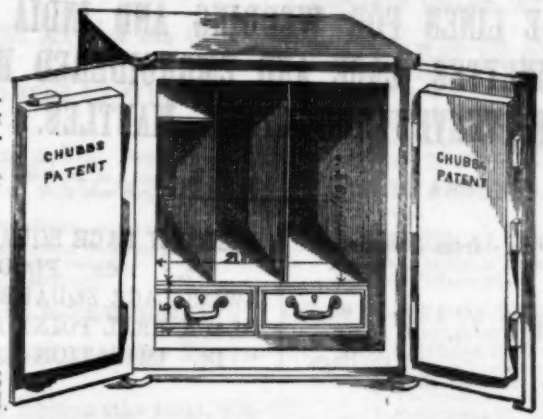


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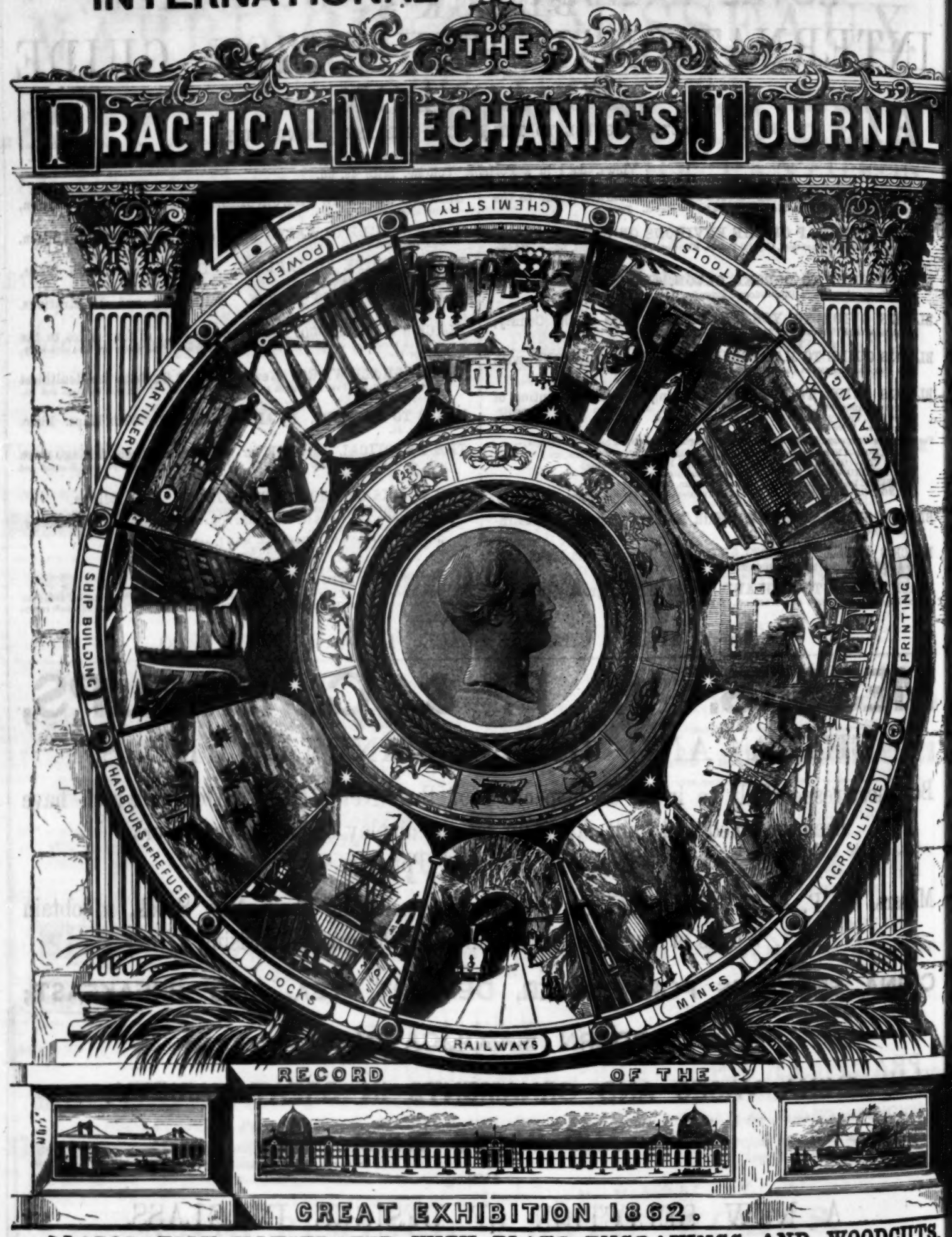


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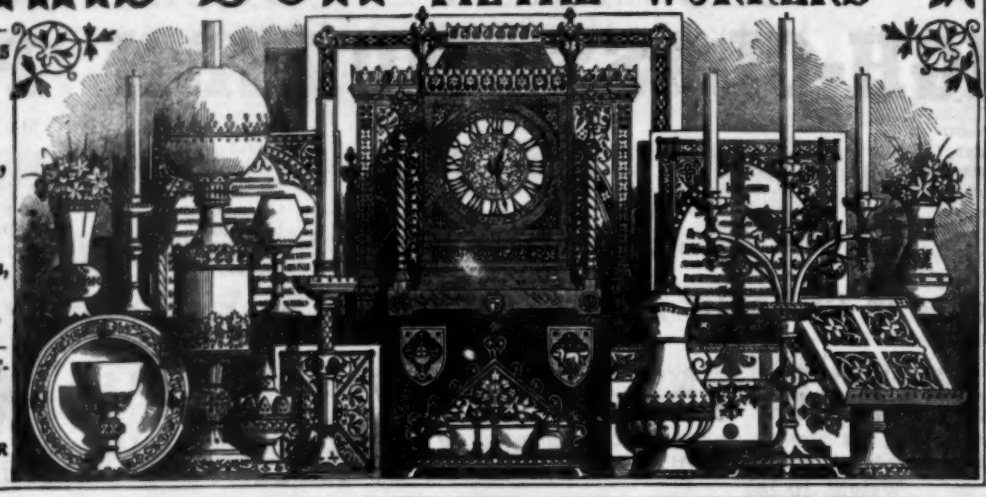

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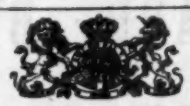

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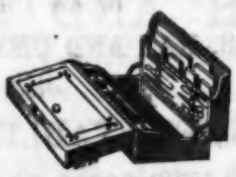

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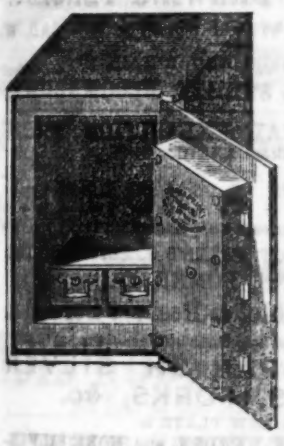

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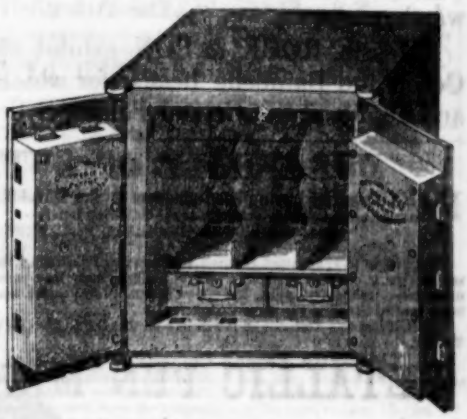

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| 2 | 8 |
| 2 | 10 |
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| Per Pound. | |
|---|---|
| s. | d. |
| 3 | 0 |
| 3 | 4 |
| 3 | 8 |
| 4 | 0 |
| 4 | 4 |
| 4 | 8 |
| 5 | 0 |
| 5 | 4 |
| 5 | 8 |

# MESSRS. ROCK & SON,

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INVITE THE ATTENTION OF THE NOBILITY AND GENTRY TO THEIR PATENT

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"March 10th, 1862.

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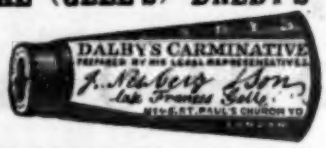


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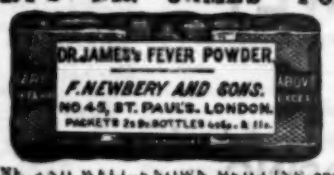


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It destroys all disagreeable odours, restores to purity infected linen, *and does not stain such linen when properly diluted for use.*

Removing all impurity by means of NASCENT OXYGEN, nature's only purifying agent, it imparts that peculiarity which is characteristic of FRESH COUNTRY AIR to the atmosphere of rooms, such as Drawing-Rooms, Ball-Rooms, Dormitories, Bed-Rooms, &c.—a fact of the greatest importance to the heads of families, schools, and public institutions.

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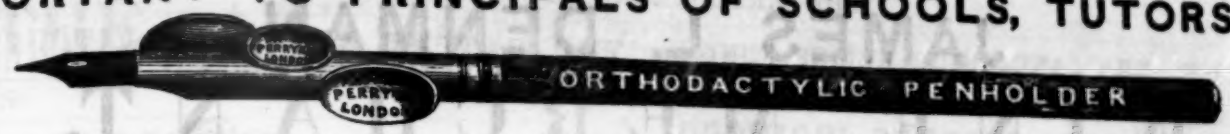

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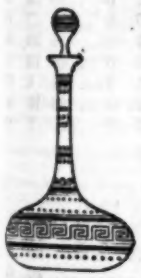

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**Pints, 4s. per two dozen extra.**

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| Do. do. finest 1857 (extra quality) | | 72s. |
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|---|---|---|---|---|---|---|---|
| RED LISBON per doz. | 22s. | 7 | 0 | 0 | 13 | 7 | 0 |
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| Do. 1851—soft, matured, with character | 34s. | 11 | 6 | 0 | 21 | 6 | 0 |
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| Do. 1847—rich, with great body | 38s. | 12 | 12 | 0 | 23 | 19 | 0 |

**Crusted Ports from 36s. per doz.**

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| | | Octave, 14 galls. equal to 7 doz. £ | s. | d. | Qr. Cask, 28 galls. equal to 14 doz. £ | s. | d. |
|---|---|---|---|---|---|---|---|
| SHERRY per doz. | 18s. | 5 | 12 | 0 | 10 | 14 | 0 |
| Do. | 22s. | 7 | 0 | 0 | 13 | 7 | 0 |
| EXCELLENT | 24s. | 7 | 14 | 0 | 14 | 14 | 0 |
| Do. | 30s. | 9 | 16 | 0 | 18 | 14 | 0 |
| Do. | 34s. | 11 | 6 | 0 | 21 | 6 | 0 |
| Do. | 38s. | 12 | 12 | 0 | 23 | 19 | 0 |
| AMONTILLADO | 40s. | 13 | 5 | 0 | 25 | 5 | 0 |

**For other qualities, see Priced List.**

## SPIRITS.

| | Per gall. s. | d. |
|---|---|---|
| EXCELSIOR BRANDY, Pale or Brown | 17 | 0 |
| COGNAC do. do. | 22 | 0 |
| Do. do. Fine Old | 26 | 0 |
| Do do. Superior | 30 | 0 |
| FINE OLD COGNAC, very superior | 36 | 0 |
| GIN, Finest London, unsweetened | 14 | 0 |
| Do. do. cordialised | 14 | 0 |
| RUM, Jamaica | 16 | 0 |
| Do. do. very Old and Fine | 20 | 0 |
| WHISKY, Glenlivat | 22 | 0 |
| Do. Irish small Still | 20 | 0 |
| HOLLANDS SCHIEDAM, finest imported, original bottles and cases per doz. | 34 | 0 |

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# THE ART-JOURNAL ADVERTISER.

No. 292. LONDON: OCTOBER, 1862.

## GLASGOW INSTITUTE OF THE FINE ARTS.

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### THE SECOND ANNUAL EXHIBITION

Of Modern Pictures (in Oil and Water), Sculpture, and Architecture, will open on Tuesday, the 3rd November, in the Corporation Galleries, Sauchiehall Street.

Mr. Joseph Green, 14, Charles Street, Middlesex Hospital, will receive and forward the contributions of Artists in London and neighbourhood who have received the Circular of the Institute, if delivered to him before the 14th October. Works contributed by other parties must be sent off, carriage paid, so as to arrive at the Galleries not later than 19th October, after which none can be received.

Cases to be addressed "Institute of the Fine Arts, Glasgow, per Caledonian Railway, J. & P. Cameron, Agents," and forwarded per Chaplin and Horn.

All Communications should be addressed to the Honorary Secretary, at the Galleries.

EXHIBITION of the GOLDEN EAGLE.—This beautiful work of Art, representing the GOLDEN EAGLE with outspread wings, displays upwards of 10,000 coloured feathers, each feather being separate and formed of malleable copper. Mr. Phillips, of Skinner Street, Snow Hill, was occupied six years in the execution. IS NOW ON VIEW at 191, PICCADILLY, and will continue open daily, from 9 A.M. to 10 P.M. Admission 1s., and on Fridays 2s. 6d.—"With head protruding and open beak, he absolutely seems to scream warning and defiance. Is instinct with life, and has the appearance of a real bird electrotyped by some miracle."—*Times.* "Its plumage is the *fac-simile* of the living bird, down to the finest quill and the most exquisitely delicate feathering."—*Court Journal.*

COX'S BRITISH GALLERY OF ART, 57, Pall Mall (opposite Marlborough House), established for the sale of high-class pictures on commission. The Gallery now contains many important Works, including a noble picture by Sir Edwin Landseer, R.A. May be viewed daily from 10 o'clock till dusk.

CRYSTAL PALACE PICTURE GALLERY.—The Gallery at the Crystal Palace is open throughout the year for the RECEPTION and SALE of PICTURES and SCULPTURE. It is gratifying to be able to state that the sales this season have been double those of the corresponding period of last year. For terms and particulars apply to Mr. C. W. Wass, Superintendent of the Gallery.

DRAWING and PAINTING.—LEIGH'S SCHOOL of FINE ART, 79, Newman Street, Oxford Street, conducted by Mr. Thomas Heatherley. Hours of study from 10 to 4 A.M., and from 7 to 10 P.M. Living Models five hours daily. Ladies and Gentlemen prepared for the Royal Academy. Life and Costume Models alternate evenings. Ladies admitted to the Costume Class. Monthly fee, 7s. 6d. A Lady desirous of a thorough Art-education can be received as a boarder.

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I am, Gentlemen,
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Messrs. G. Rowney & Co. CHAS. LANDSEER, R.A.

Walton-on-Thames,
November 25th, 1861.

Gentlemen,—I am really much obliged by the receipt of a packet of Colours which you so kindly sent me on Friday last. I have tried them, and can conscientiously express my entire satisfaction with them. The excellence of the grinding is beyond all praise, for the fact is certain that, without extreme grinding, the beauty of every and any Colour is not brought out; to say nothing of the impossibility of painting anything requiring finish with ill-ground Colours.

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**Pints, 4s. per two dozen extra.**

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| GENUINE ALTO-DOURO, stout and useful | 24s. | 7 | 14 | 0 | 14 | 14 | 0 |
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**Crusted Ports from 36s. per doz.**

## SHERRY.

| | | Octave, 14 galls. equal to 7 doz. £ | s. | d. | Qr. Cask, 28 galls. equal to 14 doz. £ | s. | d. |
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| SHERRY per doz. | 18s. | 5 | 12 | 0 | 10 | 14 | 0 |
| Do. | 22s. | 7 | 0 | 0 | 13 | 7 | 0 |
| EXCELLENT | 24s. | 7 | 14 | 0 | 14 | 14 | 0 |
| Do. | 30s. | 9 | 16 | 0 | 18 | 14 | 0 |
| Do. | 34s. | 11 | 6 | 0 | 21 | 6 | 0 |
| Do. | 38s. | 12 | 12 | 0 | 23 | 19 | 0 |
| AMONTILLADO | 40s. | 13 | 5 | 0 | 25 | 5 | 0 |

**For other qualities, see Priced List.**

## SPIRITS.

| | Per gall. s. | d. |
|---|---|---|
| EXCELSIOR BRANDY, Pale or Brown | 17 | 0 |
| COGNAC do. do. | 22 | 0 |
| Do. do. Fine Old | 26 | 0 |
| Do do. Superior | 30 | 0 |
| FINE OLD COGNAC, very superior | 36 | 0 |
| GIN, Finest London, unsweetened | 14 | 0 |
| Do. do. cordialised | 14 | 0 |
| RUM, Jamaica | 16 | 0 |
| Do. do. very Old and Fine | 20 | 0 |
| WHISKY, Glenlivat | 22 | 0 |
| Do. Irish small Still | 20 | 0 |
| HOLLANDS SCHIEDAM, finest imported, original bottles and cases per doz. | 34 | 0 |

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# THE ART-JOURNAL ADVERTISER.

No. 292. LONDON: OCTOBER, 1862.


## GLASGOW INSTITUTE OF THE FINE ARTS.

THE HON. PETER CLOUSTON, LORD PROVOST, *Chairman.*
DANIEL MACNEE, Esq., R.S.A., *Vice-Chairman.*
W. CHURCH, JUN., Esq., 67, St. Vincent Street, *Hon. Treasurer.*
JAMES T. WHITELAW, Esq., 19, Royal Terrace, *Hon. Secretary.*

### THE SECOND ANNUAL EXHIBITION

Of Modern Pictures (in Oil and Water), Sculpture, and Architecture, will open on Tuesday, the 3rd November, in the Corporation Galleries, Sauchiehall Street.

Mr. JOSEPH GREEN, 14, Charles Street, Middlesex Hospital, will receive and forward the contributions of Artists in London and neighbourhood who have received the Circular of the Institute, if delivered to him before the 14th October. Works contributed by other parties must be sent off, carriage paid, so as to arrive at the Galleries not later than 18th October, after which none can be received.

Cases to be addressed "Institute of the Fine Arts, Glasgow, per Caledonian Railway, J. & P. Cameron, Agents," and forwarded per Chaplin and Horn.

All Communications should be addressed to the HONORARY SECRETARY, at the Galleries.

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EXHIBITION of the GOLDEN EAGLE.—This beautiful work of Art, representing the GOLDEN EAGLE with outspread wings, displays upwards of 10,000 coloured feathers, each feather being separate and formed of malleable copper. Mr. Phillips, of Skinner Street, Snow Hill, was occupied six years in the execution. IS NOW ON VIEW at 191, PICCADILLY, and will continue open daily, from 9 A.M. to 10 P.M. Admission 1s., and on Fridays 2s. 6d.—"With head protruding and open beak, he absolutely seems to scream warning and defiance. Is instinct with life, and has the appearance of a real bird electrotyped by some miracle."—*Times.* "Its plumage is the *fac-simile* of the living bird, down to the finest quill and the most exquisitely delicate feathering."—*Court Journal.*

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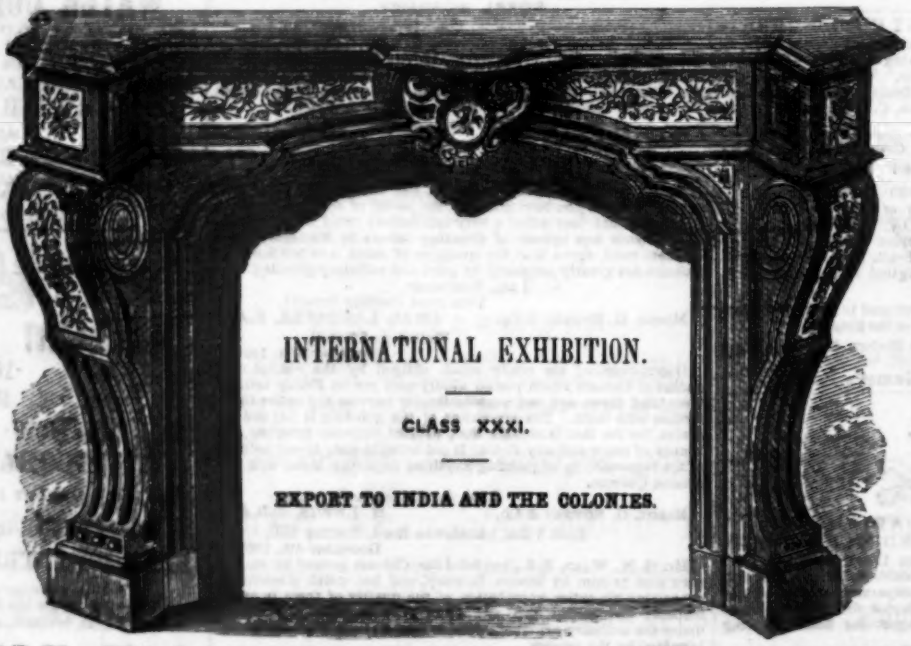


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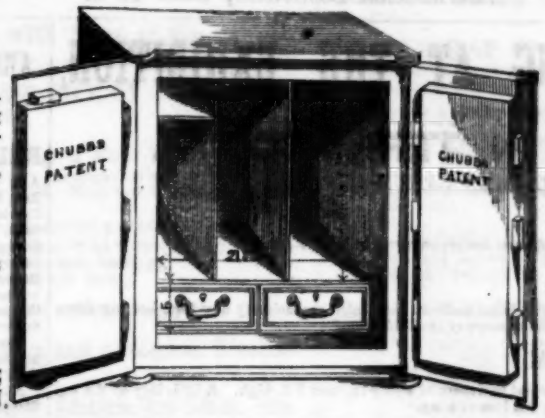


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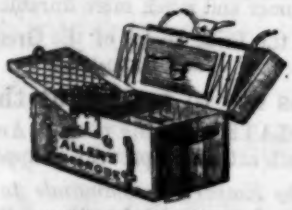

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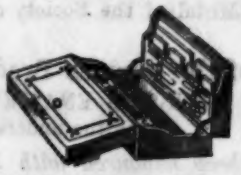

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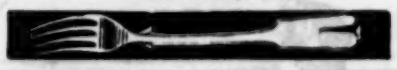

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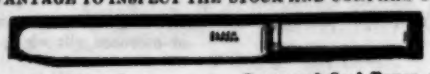

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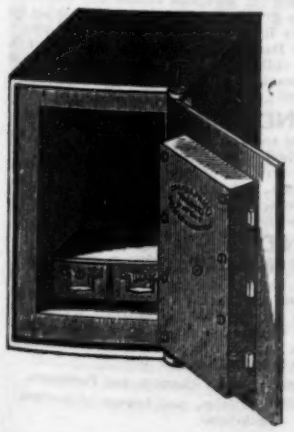

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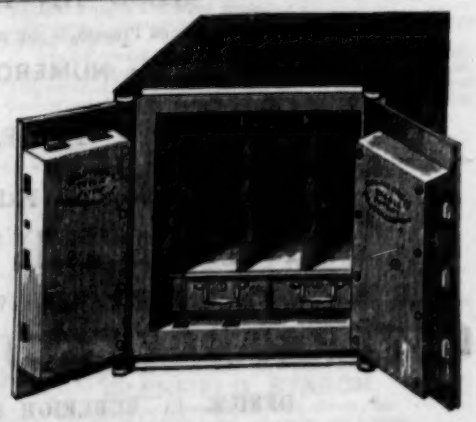

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CONSUMPTION IN ALL ITS STAGES, Coughs, Whooping Cough, Asthma, Bronchitis, Fever, Ague, Diphtheria, Hysteria, Rheumatism, Diarrhœa, Spasms, Colic, Renal and Uterine Diseases, are immediately relieved by a dose of **CHLORODYNE** (Trade Mark), discovered and named by Dr. J. Collis Browne, M.R.C.S.L., Ex-army Medical Staff. Chlorodyne is a liquid taken in drops according to age. It invariably relieves pain of whatever kind; creates a calm refreshing sleep; allays irritation of the nervous system when *all other remedies fail*; leaving no bad effects like opium or laudanum, and can be taken when none other can be tolerated. Its value in saving life in infancy is not easily estimated; a few drops will subdue the irritation of Teething, prevent and arrest Convulsions, cure Whooping Cough, Spasms, and Flatus at once. Among invalids it allays the pain of Neuralgia, Rheumatism, Gout, &c. It soothes the weary aches of Consumption, relieves the Soreness of the Chest, Cough, and Expectoration; and cures all Chest Affections, such as Asthma, Bronchitis, Palpitation, &c. It checks Diarrhœa, Alvine Discharges, or Spasms and Colics of the Intestines, &c. Extracts of Medical Opinions:—From W. Vessalius Pettigrew, M.D.—"I have no hesitation in stating that I have never met with any medicine so efficacious as an anti-spasmodic and sedative. I have used it in Consumption, Asthma, Diarrhœa, and other diseases, and am most perfectly satisfied with the results." From Dr. M'Millan, of New Galway, Scotland.—"I consider it the most valuable medicine known." G. Hayward, Esq., Surgeon, Stow-on-ye-Wold.—"I am now using Dr. J. Collis Browne's Chlorodyne with marvellous good effects in allaying inveterate sickness in pregnancy." Caution.—Beware of Spurious Imitations or substitutes. Each Bottle of the Genuine bears a Red Stamp, with the words Dr. J. Collis Browne's Chlorodyne engraved thereon in White Letters. Sold only in Bottles, at 2s. 9d. and 4s. 6d., by the sole Agent and Manufacturer, J. T. Davenport, 33, Great Russell Street, Bloomsbury Square, London.

## ROWLANDS' MACASSAR OIL.

This Elegant and Fragrant Oil possesses wonderfully nourishing powers for promoting the growth, restoring and beautifying the Human Hair. It prevents it from falling off or turning grey—cleanses it from Scurf and Dandriff—and makes it beautifully soft, pliable, and glossy. For children it is especially recommended as forming the basis of a beautiful head of hair. Price 3s. 6d., 7s., 10s. 6d. (equal to four small), and 21s. per bottle.

## ROWLANDS' KALYDOR.

This Royally-patronized and Ladies' estimated Specific produces a healthy purity of Complexion, and renders the Skin Soft, Clear, and Blooming. It also exerts the most soothing, cooling, and purifying action on the skin, and eradicates Freckles, Tan, Pimples, Spots, Discolourations, and other Cutaneous Visitations. Price 4s. 6d. and 8s. 6d. per bottle.

## ROWLANDS' ODONTO,

OR PEARL DENTIFRICE,

Compounded of Oriental Ingredients, is of inestimable value in preserving and beautifying the Teeth, strengthening the Gums, and in giving a delicate fragrance to the Breath. It eradicates Tartar from the Teeth, removes spots of incipient decay, and polishes and preserves the Enamel, to which it imparts a PEARL-LIKE Whiteness. Price 2s. 9d. per box.

Sold at 20, Hatton Garden, and by Chemists and Perfumers.

Ask for "ROWLANDS'" articles, and beware of Spurious Imitations.

INTERNATIONAL EXHIBITION OF 1862.

# JOSEPH RODGERS AND SONS' CUTLERY.

**JAMES BROOKS** begs respectfully to announce that he has opened a **SHOW-ROOM**, during the EXHIBITION, with a Large and Magnificent **STOCK OF CUTLERY**, from the Manufactory of Messrs. JOSEPH RODGERS AND SONS, consisting of IVORY TABLE KNIVES, DESSERT KNIVES, BREAD KNIVES, PEN & POCKET KNIVES, HUNTING & FISHING KNIVES, SCISSORS, PEN-MAKING MACHINES, RAZORS of every kind, NEEDLES, and every description of Cutlery.

## JAMES BROOKS,

## WEST-END AGENT FOR THE SALE OF JOSEPH RODGERS AND SONS' CUTLERY,

16, VERE STREET, LONDON, W.

# GENUINE IRISH POPLINS.

**PRIZE MEDAL AWARDED.**

CLASS XXI. INTERNATIONAL EXHIBITION.

SOUTH-EAST GALLERY, NEAR EASTERN DOME.

BY ROYAL AUTHORITY.

## WILLIAM FRY & CO.,

31, WESTMORELAND STREET, DUBLIN,

IRISH POPLIN MANUFACTURERS TO HER MOST GRACIOUS MAJESTY THE QUEEN AND THE EMPRESS OF THE FRENCH.

PATTERNS sent POST FREE, and POPLINS forwarded CARRIAGE PAID to any part of the three Kingdoms.

W. FRY & CO. HAVE SPECIALLY SENT THEIR

MR. J. W. CARROLL,

To remain in London during the Exhibition, who will personally submit *large patterns* for approval.

Please address to him at

**2, MONTPELIER SQUARE, BROMPTON, S.W.**

INTERNATIONAL EXHIBITION, 1862.

CLASS XXXVI.—DRESSING CASES.

## THE ONLY PRIZE MEDAL

AWARDED FOR

"EXCELLENCE of MATERIAL and WORKMANSHIP."

# TOULMIN AND GALE,

PATENT DESPATCH BOX AND WRITING DESK.

Morocco Leather, Second quality, £5 5s.
Russia Leather, finest quality, £9 9s.
With Dressing Case, £14 14s.

MAKERS (TO HER MAJESTY'S GOVERNMENT, BANK OF ENGLAND, ETC.) OF

## PATENT INDIAN DESPATCH BOXES,

WRITING DESKS, DRESSING CASES

TRAVELLING, TOILETTE, AND CARRIAGE BAGS,

JEWEL BOXES, ELEGANCIES FOR PRESENTATION,

ETC. ETC. IN GREAT VARIETY,

AT THEIR MANUFACTORY,

## SISE LANE, CITY,

AND

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ILLUSTRATED CATALOGUES POST FREE.

ESTABLISHED 125 YEARS.

**GARIBALDI—GARIBALDI!**

FINE PORTRAITS OF GARIBALDI, on Ivory, Marble, and latest Photographs taken from life, very highly coloured, for sale, from £1 1s. to £20. All correct likenesses, warranted. Album Portraits, 2s. 6d. each, or ten for 10s. Portraits taken from the smallest to life-size, at the PARISIAN PHOTOGRAPHIC GALLERY, 48 Ludgate Hill, London, E.C.

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A COMPLETE SET OF PHOTOGRAPHIC APPARATUS, for Portraits or Views, with warranted Lens and square French-polished Mahogany Camera, for pictures 4½ by 3½ and under, for three guineas. All kinds of Frames, Cases, Mottes, and other Mountings; also, Albumenized Paper, first-class Chemicals, and every other article required in Photography. A glass room on the premises for testing Apparatus.

ELISHA MANDER,

PHOTOGRAPHIC CASE & ALBUM MANUFACTURER,

98, SNOW HILL, BIRMINGHAM.

**INTERNATIONAL EXHIBITION, 1862.**

CLASS XXXIII.

## DERRY & JONES,

(Late JOHN SHELDON & Co. Established 1823.)

MANUFACTURERS OF PATENT ELECTRO-PLATED SPOONS, FORKS, &c.

**Tea, Coffee, Table, & Dessert Services.**

Inventors and Sole Manufacturers of the

**PATENT SPANISH SILVER SPOONS, FORKS, &c.**

This NEW PLATE is

20 per cent. WHITER, HARDER, and MORE SILVER-LIKE than any SUBSTITUTE for STERLING SILVER.

It NEVER TURNS YELLOW; It IMPROVES BY WEAR; and is THE MOST DURABLE PLATE KNOWN.

*** Spanish Silver Electro-Plated with Pure Silver has all the advantages of Sterling Silver, at one-eighth the cost.

SOLD BY ALL MERCHANTS AND SILVERSMITHS.

TRADE MARK.

Manufactory, 55, Gt. HAMPTON STREET, Birmingham.
London Offices, 33, BUCKLERSBURY, CHEAPSIDE.

**PRIZE MEDAL.**

INTERNATIONAL EXHIBITION, 1862.

## PARSONS, FLETCHER, & CO.

PRINTING INK MAKERS,

22, BREAD STREET, LONDON.

Messrs. PARSONS, FLETCHER, & CO. have devoted for many years their best energies to the further improvement of their first-class INKS; and from the testimonies of the most eminent English Wood Engravers to the brilliancy of their Best Ink, as well as from the estimation in which their Inks in general are held, both by the leading Printers of this country and of the Continent, PARSONS, FLETCHER, & CO. flatter themselves that for Depth of Colour, Clearness of Impression, and Ease in Working, their Inks now stand unrivalled.

The *Art-Journal* for July, 1862, says:—"The Ink used for printing this journal is expressly manufactured by Messrs. PARSONS, FLETCHER, & Co., and combines the essential qualities of depth of colour and clearness of impression for which their inks have long been favourably known abroad as well as at home."

GENERAL LIST OF PRICES.

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| Job Ink, for Machine or Press... ... ... ... | 1s., 1s. 2d., and 1s. 6d. | per lb. |
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| Woodcut Ink ... ... ... | 5s. and 7s. 6d. | " |
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| Varnish ... ... ... ... | 12s., 14s., and 20s. per gallon. | |

Export Orders will receive the most prompt attention, with a careful adaptation of the ink to Climate.

**PRIZE MEDAL 1862.**

Awarded by the Jurors of Class II., for the Superiority of the

**GLENFIELD STARCH,**

Sold by all Grocers, Chandlers, Oilmen, &c.
WOTHERSPOON & CO., GLASGOW AND LONDON.

BY APPOINTMENT TO HER MAJESTY AND THE EMPEROR NAPOLEON III.

# FURNITURE AND DECORATION.

PRIZE MEDAL, GREAT EXHIBITION OF 1851.
GOLD MEDAL OF HONOUR, EXPOSITION UNIVERSELLE, PARIS, 1855.
MEDAL FOR "GREAT EXCELLENCE IN DESIGN AND WORKMANSHIP," INTERNATIONAL EXHIBITION, 1862.

## JACKSON & GRAHAM

RESPECTFULLY inform the Nobility and Gentry that they have recently made great additions to their former extensive premises, which render their Establishment the largest and most complete of its kind in this or any other country.

The spacious Show-rooms and Galleries comprise a superficial area of 27,000 feet, and are filled with an unrivalled stock, the prices of which are all marked in plain figures at the most moderate rate for ready money.

The extensive Manufactory adjoining, with Machinery worked by Steam Power, is fitted with all means and appliances to ensure superiority and economise cost.

Each of the undermentioned Departments will be found as complete as if it formed a separate business, viz:—

**Paper Hangings,** Painting, and Interior Decorations of all kinds. Experienced workmen sent to all parts of the kingdom.

**Carpets** of superior manufacture of every description.

**Cabinet Furniture,** Chairs, Sofas, Ottomans, &c.

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**Bedsteads of Iron,** Brass, and various Woods, and superior Bedding and Mattresses of all kinds. (Four Show-rooms, each 120 feet long, are devoted to this department.)

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**Gallery of Bronzes d'Art** (sole depôt for the productions of F. BARBEDIENNE & Co., Paris), Clocks, Candelabra, Vases, and Ornamental Porcelain.

The Public are thus enabled to select their Paper Hangings or Decorations, Carpets, Curtains, and Furniture all in harmony with each other, without the trouble and inconvenience of going to different houses.

**33, 34, 35, 37, & 38, OXFORD STREET,**
**PERRY'S PLACE, FRESTON PLACE, AND NEWMAN YARD, ADJOINING.**

INTERNATIONAL EXHIBITION—Class XXXI. and XXXIV.

# THE NEW CRYSTAL STAR AND SUN LIGHT.

## J. DEFRIES & SONS,

MANUFACTURERS OF
CRYSTAL, BRASS, AND ORMOLU CHANDELIERS,
MEDIÆVAL, AND OTHER GAS FITTINGS.

**WORKS—LONDON AND BIRMINGHAM.**
**PRINCIPAL DEPOT AND LONDON SHOW-ROOMS—147, HOUNDSDITCH, CITY.**

Estimates and Designs for Lighting Theatres, Concert Rooms, Public and Private Buildings, can be had upon application at the above address.

REGISTERED DESIGNS OF CRYSTAL CHANDELIERS FOR GAS OR CANDLE ALWAYS ON SHOW.

**SHOW-ROOMS FOR DINNER, DESSERT, TEA, and TOILETTE SERVICES, and Every Description of CUT TABLE GLASS of the NEWEST PATTERNS.**

*Club, Mess, and General Furnishing Orders for Glass and Earthenware promptly executed.*

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CORBEN & SONS, Great Queen Street, London, invite attention to their CARRIAGE, exhibited at Class VI. Its form, as a Sociable Barouche or as a Dioropha, is designed for lightness and elegance; it is hung on their inverted C springs, which have been highly approved for rendering the Carriage much more easy than ordinary elliptic springs, without adding to the weight. Springs like these can be applied to almost every kind of Carriage. The action of them may be seen and prices obtained at their Manufactory as above.

MADAME TUSSAUD'S EXHIBITION, at the BAZAAR, BAKER STREET, LONDON. Established nearly a century.

*The Times* of April 14th states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National Collection, our gallant Allies might be proud to possess the relics which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent. All who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *hommes les celebres.*"

Admittance One Shilling. Extra Room, 6d. Open—Winter from 11 till dusk; Summer, from 11 till 10 o'clock.

# MESSRS. ROCK & SON,

## HASTINGS,

INVITE THE ATTENTION OF THE NOBILITY AND GENTRY TO THEIR PATENT

# DIOROPHA LANDAU,

In the Carriage Department of the International Exhibition (Class VI., No. 1420), which, with its Landau head, is a handsome Carriage for the Park and for general summer use; and, with its Coach head, becomes a warm, comfortable, and cheerful Close Carriage for winter use and bad weather.

Messrs. ROCK & SON exhibit specimens of their DIOROPHA, with Coach and Barouche heads (for which they obtained Prize Medals in 1851 and 1855), at the Crystal Palace, Sydenham.

## GUARDIAN

FIRE AND LIFE ASSURANCE COMPANY,
**No. 11, Lombard Street, London, E.C.**
ESTABLISHED 1821.

*Subscribed Capital, Two Millions—Paid up, One Million.*

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**Life Department.**—UNDER THE PROVISIONS OF AN ACT OF PARLIAMENT, this Company now offers to new Insurers EIGHTY PER CENT. OF THE PROFITS, AT QUINQUENNIAL DIVISIONS, OR A LOW RATE OF PREMIUM without participation of Profits.

Since the establishment of the Company in 1821, the amount of Profits allotted to the Assured has exceeded in Cash value £660,000, which represents equivalent Reversionary Bonuses of £1,068,000.

After the Division of Profits at Christmas, 1859, the Life Assurances in force, with existing Bonuses thereon, amounted to upwards of £4,730,000; the Income from the Life Branch £207,000 per annum; and the Life Assurance Fund, independent of the capital, exceeded £1,818,000.

**Local Militia and Volunteer Corps.**—No extra premium is required for service therein.

**Invalid Lives** assured at corresponding Extra Premiums.

**Loans** granted on Life Policies to the extent of their values, if such value be not less than £50.

**Assignments of Policies.**—Written Notices of, received and registered.

**Medical Fees** paid by the Company, and no charge for Policy Stamps.

*Notice is hereby given,* that FIRE Policies which expire at Michaelmas must be renewed within fifteen days at this Office, or with Mr. SAMS, No. 1, St. James's Street, corner of Pall Mall; or with the Company's Agents throughout the kingdom, otherwise they become void.

Losses caused by Explosion of Gas are admitted by this Company.

THE LIVERPOOL AND LONDON FIRE AND LIFE INSURANCE COMPANY.

**INVESTED FUNDS, £1,350,000.**

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In 1857, the duty on Fire Insurances in Great Britain paid to Government by this Company was **£32,882**, and in 1861 it was **£61,833**, being an increase **in five years** of **£29,951.**

In 1860, the Fire Premiums were **£313,725**; in 1861 they were **£360,130**, being an increase **in one year** of **£46,405.** The losses paid amount to **£2,500,000**, and all claims are settled with liberality and promptitude.

All Fire Policies falling due at Michaelmas should be renewed on or before the 14th of October.

JOHN ATKINS, *Resident Secretary.*

SILKS.—RICH, PLAIN, STRIPED, AND CHECKED GLACÉ, at 22s. 6d. per Dress of 12 yards, well worth the attention of families. Patterns sent free by post. Also patterns and prices of their rich Stock of Silks. JOHN HARVEY, SON, & CO., 9, LUDGATE HILL. Established upwards of 50 years. Carriage paid upon amounts above £5.

HOUSEHOLD LINEN DEPARTMENT.—JOHN HARVEY, SON, & CO., 9, LUDGATE HILL (Established upwards of 50 years), will send patterns or samples free, for inspection or comparison, of their rich DOUBLE DAMASK TABLE CLOTHS, with Napkins and Slip Cloths to match. Diaper and Damask by the yard, 6-4, 7-4, 8-4, and 10-4 wide; Sheetings in width from 1 to 6½ yards; Cotton sheeting from 1 to 3 yards wide. Huckabacks, medical, Baden-Baden roll-towellings, glass and knife cloths, dusters, &c., made up and marked upon at the shortest notice. Carriage paid upon amounts above £5.

Families waited upon at home in London.

### ST. MIRREN'S CORN FLOUR.

REPORT ON MACKEAN'S ST. MIRREN'S CORN FLOUR, BY DR. HASSALL.

Chemical and Microscopical Laboratory,
74, Wimpole Street, Cavendish Square,
*May 26th,* 1862.

I have submitted samples of Mackean's St. Mirren's Corn Flour both to Microscopical Examination and Chemical Analysis.

I find it to consist of the unmixed and pure farina of Maize or Indian Corn.

It possesses all the properties, as an article of diet, of the best description of Arrowroot, to which I consider it to be superior on account of its sweeter and more agreeable flavour.

(Signed) ARTHUR HILL HASSALL, M.D., London,
Author of "Food and its Adulterations," "Adulterations Detected," and other works.

### ST. MIRREN'S STARCH.

USED IN THE ROYAL LAUNDRY.

*This Starch is pronounced by* DR. WILSON, *Professor of Technology, Edinburgh University, to be* "unexceptionable in colour, free from impurity, and, in every respect, a FIRST-CLASS STARCH."

**BY APPOINTMENT TO HER MAJESTY.**

# RICHARD WHYTOCK AND COMPANY,

## CARPET MANUFACTURERS,

## CABINET MAKERS, AND UPHOLSTERERS,

Respectfully call the attention of the Nobility and Gentry visiting Scotland to their extensive Establishment, comprising many spacious Showrooms for the display of high-class Carpets, Cabinet Furniture, and Upholstery of all descriptions.

**See International Exhibition—Class 20 for Carpets, and Class 30 for Cabinet Furniture.**

**MANUFACTORY AND WAREROOMS—ST. LEONARDS, AND 9 & 11, GEORGE STREET, EDINBURGH.**

DESIGNS AND PATTERNS OF GOODS FORWARDED FREE TO ALL PARTS OF THE COUNTRY.

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**THE FIRST PRIZE THIS YEAR WILL BE "THE DANCING-GIRL REPOSING,"**

VALUED AT SEVEN HUNDRED GUINEAS.

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Instituted 1837. Incorporated 1846.

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The List is now open, and every Subscriber of One Guinea will receive an impression of a Plate by H. C. SHENTON and C. H. JEENS, after T. F. DICKSEE,

## A LABOUR OF LOVE;

together with a Set of SIXTEEN DESIGNS IN OUTLINE, by P. PRIOLO, Illustrating ALFRED TENNYSON'S Poem,

**"Idylls of the King;"**

besides A CHANCE OF ONE OF THE PRIZES AT THE ANNUAL DISTRIBUTION, which will include—

The original Life-size Statue in Marble, by W. C. MARSHALL, R.A., of

## THE DANCING-GIRL REPOSING,

NOW TO BE SEEN IN THE INTERNATIONAL EXHIBITION—VALUED AT SEVEN HUNDRED GUINEAS;

THE RIGHT TO SELECT FOR HIMSELF A VALUABLE WORK OF ART FROM ONE OF THE PUBLIC EXHIBITIONS;
STATUETTES IN BRONZE of "CARACTACUS," from the original by J. H. FOLEY, R.A.;
TAZZAS in commemoration of H.R.H. the late PRINCE CONSORT, designed by J. LEIGHTON, F.S.A.;
STATUETTES IN PORCELAIN, entitled "GO TO SLEEP," from the original by JOS. DURHAM;
BAS-RELIEFS IN FICTILE IVORY of subjects from MILTON, by E. WYON and R. JEFFERSON; and
BOOKS OF ETCHINGS by E. RADCLIFFE, after the late DAVID COX.

GEORGE GODWIN, } *Honorary*
LEWIS POCOCK, } *Secretaries.*

444, WEST STRAND, W.C., *October*, 1862.

# HART AND SON MEDIÆVAL METAL WORKERS

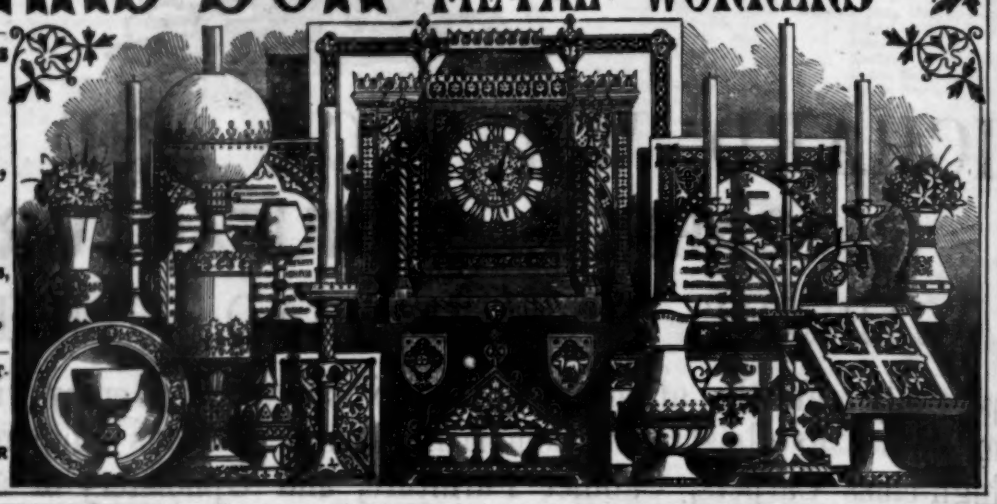
MANUFACTURERS OF ARTICLES FOR

ECCLESIASTICAL AND DOMESTIC PURPOSES,

IN IRON, BRASS, AND SILVER.

Coronæ. Standards for Gas & Candles. Lamps, Flower Vases, Lecterns, Communion Services.

Clocks, Inkstands, Locks, Hinges Stoves, Fenders, Fire-irons, Cornice Poles, Gates, Railings, &c. &c.



WORKS—SHOW-ROOMS & COUNTING-HOUSE,
53 to 58, Wych Street, Strand;
ALSO
SHOW-ROOMS AT 20, COCKSPUR STREET, PALL MALL.

## WINTER HOSIERY,

ELASTIC, DURABLE, and ECONOMICAL, for family use, for invalids, and for the Colonies.
UNDER CLOTHING, COLOURED FLANNELS, RUGS, &c., in great variety, as well as for the Army and Navy,

## ELASTIC STOCKINGS AND KNEE-CAPS,

FOR VARICOSE VEINS AND WEAKNESS.
ALSO SUPPORTING ACCOUCHEMENT BANDS, OF EXTREME SUPPORT AND LIGHTNESS.
Instructions for measurement and prices on application, and the articles sent by post from the Manufacturers,

## POPE & PLANTE'S,

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## CASH'S CAMBRIC FRILLING.

PATENT.

*For Trimming all kinds of Ladies' and Children's Washing Apparel.*

Sold by all respectable Drapers, in Wrappers containing 12 yds., and bearing the names of J. & J. Cash, Patentees.

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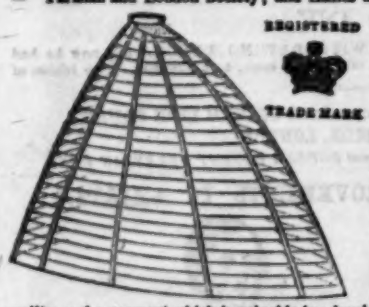

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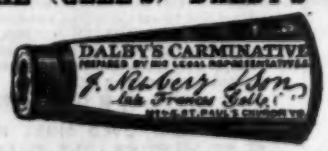


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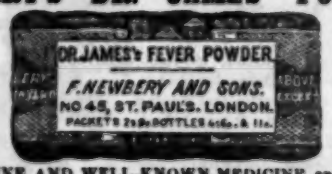


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Is a pure form for the purification of water for drinking, or for the Bath or Toilet. Its employment removes all secretions, destroys all foreign tastes, such as those derived from the use of tobacco, &c., and is attended with a sensation of perfect purity when applied, in a diluted form, to any part of the body. A few drops in a tumbler make a most refreshing and invigorating addition to plain drinking or soda-water, from which they remove all traces of organic matter. In stoppered Bottles, 2s.; double size, 3s. 6d.

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No. 293. LONDON: NOVEMBER, 1862.

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Messrs. G. R. & Co. feel assured the OIL COLOURS ground by their improved process will be found to be *finer, brighter, less oily,* and to *dry quicker* than any others at present manufactured; and that their WATER COLOURS, prepared by the same process, will prove to be *finer, brighter,* and *to float more evenly without granulation* than any other Colours at present manufactured.

They therefore solicit a trial in full confidence of giving satisfaction.

TESTIMONIALS

FROM MEMBERS AND ASSOCIATE MEMBERS OF THE

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GENTLEMEN,—I am much obliged to you for this opportunity of trying your Colours ground on a new system. I have tested them, and found them very fine and free from grit, especially the Indian Red, a most difficult Colour to procure properly ground.

I am your obedient Servant,
W. C. T. DOBSON, A.R.A.

Messrs. G. ROWNEY & Co.

Royal Academy, W.C.
November 21st, 1861.

GENTLEMEN,—As far as I have yet had the opportunity of trying the Colours you have done me the favour of sending me, I am of opinion that they afford a very satisfactory proof of the advantage of your new system of *Grinding Colours by Machinery.* All painters must agree that the qualities of depth and brilliancy in Colours are greatly enhanced by good and sufficient grinding.

I am, Gentlemen,
Your most obedient Servant,
CHAS. LANDSEER, R.A.

Messrs. G. ROWNEY & Co.

Walton-on-Thames,
November 28th, 1861.

GENTLEMEN,—I am really much obliged by the receipt of a packet of Colours which you so kindly sent me on Friday last. I have tried them, and can conscientiously express my entire satisfaction with them. The excellence of the grinding is beyond all praise, for the fact is certain that, without extreme grinding, the beauty of every and any Colour is not brought out; to say nothing of the impossibility of painting anything requiring finish with ill-ground Colours.

I am, Gentlemen, truly yours,
H. LEWIS, A.R.A.

Messrs. G. ROWNEY & Co.

Kent Villa, Lansdowne Road, Notting Hill,
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Mr. E. M. WARD, R.A., has tried the Colours ground by machinery sent to him by Messrs. Rowney, and has much pleasure in expressing his entire approbation of the quality of them in every respect: the Indian Red and other Colours, generally coarse under the ordinary grinding, seem to him to have more especially benefited by the process.

19, New Millman Street,
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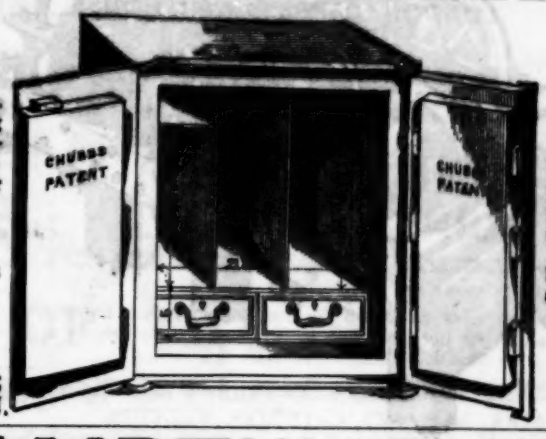


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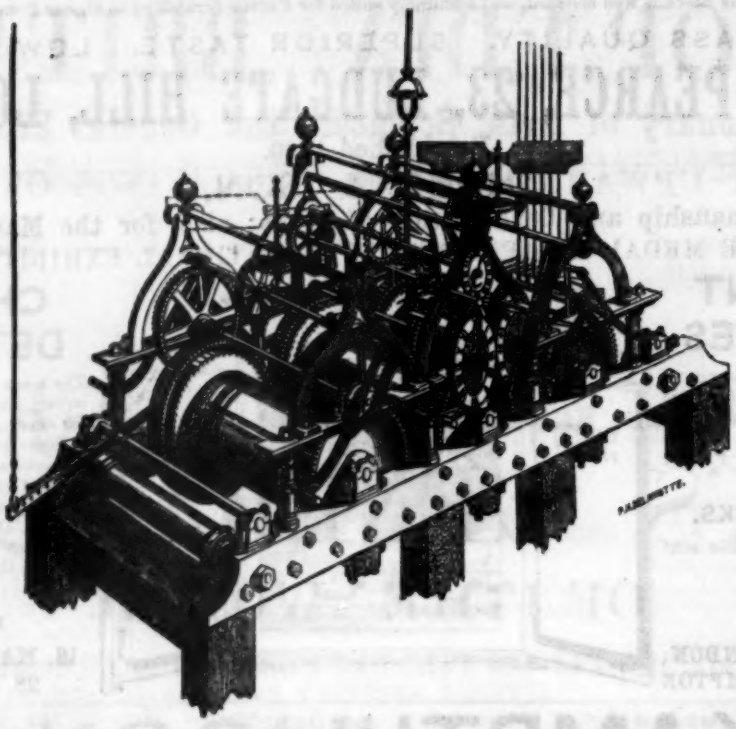

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# MR. WARING'S GREAT WORK.

**This Work will be issued to Subscribers only, and no more than the Copies actually ordered will be printed before destroying the Stones. The descriptive Text, as well as the Titles to the Plates, will be printed in French and English, in order to make the Work as widely International as possible.**

## BY PERMISSION OF HER MAJESTY'S COMMISSIONERS.

# MASTERPIECES
OF
# INDUSTRIAL ART AND SCULPTURE
AT THE
# INTERNATIONAL EXHIBITION, 1862.

## BY J. B. WARING,

FELLOW AND MEMBER OF THE COUNCIL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.
SUPERINTENDENT OF THE ARCHITECTURAL GALLERY, FURNITURE AND DECORATION, PRECIOUS METAL WORK, STAINED GLASS AND POTTERY, IN THE GREAT EXHIBITION; EDITOR OF THE "ART-TREASURES OF THE UNITED KINGDOM, MANCHESTER, 1857;" AUTHOR OF "THE ARTS CONNECTED WITH ARCHITECTURE IN ITALY;" "ARCHITECTURE AND SCULPTURE AT BURGOS, SPAIN," &c. &c.

### DEDICATED BY COMMAND TO HER MOST GRACIOUS MAJESTY THE QUEEN.

"WINDSOR CASTLE, Nov. 13, 1861.

"SIR,—I have had the honour to submit the purport of your letter of the 5th instant to Her Majesty the Queen.

"I have the pleasure to inform you that Her Majesty has been graciously pleased to accept the Dedication of your forthcoming Work upon the Great Exhibition of 1862.

"I have the honour to be, Sir, your obedient, humble servant,

(Signed) "C. B. PHIPPS.

"To Mr DAY,

"Messrs. DAY & SON, *Lithographers to the Queen.*

THE EDITION WILL BE LIMITED TO 2,000 COPIES (OF THESE AT THIS DATE, NOV. 1, 1,800 COPIES ARE SUBSCRIBED), or, should the Subscriptions fall short of this quantity, then such lesser number only as may be subscribed for by the close of the Exhibition, and the STONES will be destroyed; so that not one copy beyond those for the Subscribers will be printed, and the value of the Work can never be reduced.

## TERMS OF PUBLICATION.

The Work, Folio in size, will be published in 75 Parts—each Part, price 5*s*., to contain Four Plates and Descriptive Text, in a Wrapper. The entire Work will form Three very handsome Volumes, and the whole will be completed within twelve months from the date of Publication of Part I.

On this and the following pages will be found—1stly, a brief Prospectus of the Work; 2ndly, a List of the Subjects of which it will be composed; 3rdly, a List of Subscribers, up to Oct. 23, absorbing about 1,600 Copies of the entire edition; 4thly, on the last page is a Form of Subscription, on which orders may be forwarded to the Publishers.

This Collection will consist of THREE HUNDRED PLATES, containing SEVERAL HUNDRED ILLUSTRATIONS of the most choice Examples, foreign as well as native, in Sculpture and Decorative Art, executed by Messrs. DAY & SON, Lithographers to the Queen, in the highest style of excellence attainable in Cromo-lithography, from coloured Photographs taken for the purpose with the permission of the Exhibitors.

This important Work, more complete than any of the kind yet published, will be the most magnificent, useful, and interesting souvenir of the International Exhibition of 1862—rendering with exact fidelity, both in form and colour, the *chefs-d'œuvre* of the world's progress in Art and Industry. Its value will be enhanced by the thorough independence exercised in the selection of examples—the only influence brought to bear on that selection being the merit of the subjects themselves,—which, as a Series, are intended to form, both from style and size, an attractive and elegant work, and also to be permanent models for all interested or occupied in the various arts and manufactures represented.

This publication has for its sole object the perpetuation of those productions that evince unmistakeable superiority in their special departments—the beauty and absolute justice of the selection being guaranteed by the well-known experience and good taste of Mr. J. B. WARING; under no other conditions could the Illustrations be selected for a Work already ordered by so many persons of known taste, and which will be purchased by our own and foreign Governments for the Public Libraries of the World, and as a Text-Book for every School of Art.

## LIST OF SUBJECTS.

The accompanying List of Subjects, intended to form the contents of Mr. WARING's Work on the International Exhibition, will be adhered to as far as circumstances will admit. In the course of further investigation, it may be found that some contributions which, in so large a collection, have for a time escaped notice, will better replace others already indicated. It may, however, be relied on as embodying the main features of the Work, and will, we trust, afford proof of impartial and judicious selection.

### Sculpture.

Gibson's Pandora
Foley's Lord Hardinge
Spence's Finding of Moses
Woolner's Constance and Arthur
Story's Cleopatra
Kendall & Godfrey.—Carved Woodwork
Tudsbury & Wallis.—Carved Woodwork
Rogers.—Carved Woodwork
Molin.—Combatants or Grapplers
Thorwaldsen's Mercury
Ivan Destroying the Pagan Gods. By Professor Pimenhoff
A Russian Hunting Ground. By Liberih
Berlin Bronze Group, St. George and Dragon
Magni.—La Leggitrice
Bienaimée.—Married Love
Ivory Triptych, Munich
Barrye.—Theseus and the Centaur
Guillaume.—Tomb of the Gracchi
Carpeaux.—Fisher Boy and Shell
Cordier and Lercille.—Bronze and Marble Bust of Negroes
A. Cain.—Bronze of Linnets and Dormouse
Triqueto.—Bronze and Ivory Vase
Roy and Miroy.—Bronze Inlaid Statues
Giusti.—Carved Frames (Ivory and Wood)
Elkington.—Morels Table (Silver)

### Precious Metal Work.

Hunt.—Lord Breadalbane's Vase
Hunt.—Group of Vases, and Kean Testimonial
Elkington.—Arabesque Table and Mirror
Elkington.—Enamelled Vase, Candelabra, &c.
Garrard.—Arabesque Fountain
Garrard.—Group of Vases, &c.
Hancock.—Monti, and other Vases and Tazzas
Phillips and Howell & James.—Presentation Pieces
Widdowson & Veale, Dodd, and others.—Presentation Swords
Hardman & Keith.—Ecclesiastical Gold and Silver Work
Russian Gold Enamelled Church Service
Russian Enamelled Vases, Ewers, &c.
Russian Shield, by Wagner, presented to the Crown Prince
Prussian Candelabra, by Vollgold; Wedding Present to the Prince and Princess [&c.
Danish Gold Inlay Horn, Gold Dagger, Danish Silver Tazza and Horn, &c.
Belgian Silver-gilt Centre-piece
Belgian Shrine, by Chaudronnier; and a Shrine by Heininger, of Passau
Cardinal Antonelli's Gold and Enamelled Casket
Christofle.—Centre-piece for Hôtel de Ville, Paris
Christofle.—Enamelled Service
Gueyton.—Gold Ewer and Basin, &c.
Rudolphi.—Enamelled Shrine, &c.
Rudolphi.—Enamelled Vase, Cup, &c.
Raingo.—Cosignon and Bruneau Enamelled Ware [&c.
Bachelet.—Ecclesiastical Candelabra,
Trioullier.—Bishop's Enamelled Staves,
Rusand.—Shrine, &c. [&c.
Fannière.—Chased Silver Ewers, &c.
Moigneiz & Cain.—Silver-gilt Caskets
Jarry & Dotin.—Enamelled Boxes, Cups,
Hubert.—Great Enamelled Vase [&c.
Barbédienne.—Silver-chased Clocks, &c.
Chased Silver Clock.—Loresche, Swiss
Indian Damascened & Enamelled Work
Chinese and Siamese Gold Work, the Drinking-skull set in Gold; Stand and Bottle, &c.

### Furniture.

Crace.—Mediæval Sideboard
Crace.—Panel of a Side of a Room, with Cabinet
Trollope.—Chimney-piece
Jackson & Graham.—Carved Sideboard
Jackson & Graham.—Ebony and Ormolu Cabinet, and Portion of Room
Holland.—Marquetrie Table
Collard.—A Carved and Gilt Pianoforte
Earp.—A Carved and Inlaid Reredos
Burges.—A Painted Cabinet—Mediæval Style
Gray & Davison—An Organ, Mediæval Style
Hart.—A Pianoforte, Mediæval Style
Thurston, Burroughes, & Watts.—Billiard Tables
Dexheimer.—Cabinet, &c.
Sedley & Joubert.—Cabinet and Chair
Morant.—Sideboard, and Wall Decoration
Levien.—Carved Cabinet, &c.
Wright & Mansfield.—Piano
Gillow.—Inlaid and Coloured Cabinet
Toms & Luscombe.—Buhl Cabinet and Table
Caldecot.—A Carved Sideboard
Magnus.—Enamelled Slate Panel and Billiard Table
Scott.—Purple-wood and Ormolu Cabinet
Taylor.—Carved Sideboard
Maw.—A Chimney-piece
Fourdinois.—Ebony Cabinet
Fourdinois.—Wood and Marble Chimney-piece
Barbédienne.—Steel Chased Cabinet
Chaix.—Grand Ebony Cabinet
Grohé.—Ormolu Ecrin, &c.
Lemoine.—Steel Inlaid Cabinet
Marchand.—Enamelled Slate Chimney-piece
Paillard.—Silver Gilt Mirror, &c.
Cremer.—Marquetrie Cabinet
Algerian Onyx Company.—Chimney-piece, Vase, &c.
Italian Inlaid Ivory Cabinet, by Gatti
Inlaid Ivory Table; Martinotti, Turin
Italian Inlaid Cabinet, by Picchi & Bosi, of Florence
Russian Pietradura Cabinet and Flower-stand
Austrian Triptych Portion of Prie-Dieu of Arch-duchess Sophia
Danish Inlaid Cabinet

### Earthenware.

Copeland.—Large Vase
Copeland.—Group of Jewelled and Limoges Ware
Sir J. Duke.—Parian and China Group
Wedgwood.—Majolica Group
Minton.—Majolica Fountain
Minton.—Majolica Group
Kerr & Binns.—Coloured Parian Group
Rose & Daniell.—Large Vase and Group
Granger.—Porcelain Group
Goode.—Parian and Porcelain Group
Phillips.—Porcelain Group
Staffordshire Pottery Group—Brownfield, Brown, Westhead, and others
Blashfield.—Terra Cotta Group
Blanchard.—Terra Cotta Group
Great Russian Vase [&c.
Russian Porcelain Group, Romanoff set,
Russian Royal Porcelain and Glass Work Group
Berlin Large Vase
Berlin Royal Porcelain Work, a Group
Dresden Majolica Vase
Dresden Porcelain Candelabra Vases, &c.
Austrian Imperial Porcelain Works Group
Hungarian Porcelain Group, by Fischer
Sèvres Large Celadon and White Vase
Sèvres Group of China Paintings, by Hamon
Sèvres Group of Porcelain
Rousseau.—Group Painted Earthenware
Rousseau.—Porcelain Group
Lavalle & Deck.—Earthenware Group
Pinart Blue and White Group, after Raffaelle
Hache, Gillet, and Brianchon.—Porcelain Group
Gille.—Coloured Parian Group
Avisseau.—Coloured Earthenware Group
Doccia Ware, Majolica Group
Doccia Ware, Raised Figure Group
Copenhagen, Large Vase
Copenhagen, Royal Porcelain Work Group
Algerian Coloured Earthenware
Chinese and Japanese Porcelain Group
Indian Coloured Earthenware

### Glass.

Pellatt.—Group Engraved and Coloured Glass
Dobson & Pearce.—Engraved Glass Group
Powell.—Group of Coloured and Cut Glass
Phillips.—Group of Table-ware
Copeland.—Group of Cut Table Glass
Lloyd & Summerfield and Green.—Cut Glass Group
Chance.—The Robin Hood Stained Glass Window
Ward & Hughes.—Stained Glass Window
Austrian Gold and White Jewelled Ware
Bohemian Ornamented Glass Group, by Harrach
Mayer.—Ornamented Glass, Bohemia
Ornamental Glass, by Count Schaffgotsch
Group, Cut and Gilt Bavarian Glass
Italian Stained Glass Window, by Bertini
Stained Glass Window, by Maréchal, of Metz
Russian Ornamental Glass, by Hordliczka Brothers
Group, Fabrique de Clichy
Group, Lahoché, Coloured Glass

### Surface Decoration.

Marble Inlay Pavement of Chichester Cathedral.—Poole & Son
Pavements of Minton & Maw
Paper-hangings.—Jeffrey & Co.
Paper-hangings.—Scott, Cuthbertson, & Co.; and Woollams
Wall Decoration, Side of a Room.—Purdie & Cowtan
Wall Decoration.—Arthur, Owen, Green, and King
Book Covers.—J. & J. Leighton, Bedford and Holloway
Austrian Book Covers, by Pusner: pressed leather, and metal
Austrian Pressed Leather, by Hahenicht
Austrian Book Covers, by Hahenicht
Austrian Bible and Gift-book, by Girardet
Knepper & Schmidt.—Vienna Paper-hangings
Brussels Company and Borel,—Paper-hangings
Belgian Marquetrie
French Paperhangings.—Desfossé, Paris
French Paperhangings.—Miroy, Frères, Paris
French Paperhangings.—Seegers, Paris
Paper and other Hangings.—Desgreaux
Sèvres Damascene Work, by Defresne
Engleman.—Book Covers, Paris
Spanish Pressed and Coloured Leather
Spanish Damascened Clock, &c., by Zuloaga
Brazilian and Monte-Videan Pressed Leather
Venetian Glass Mosaic, by Salviati
Roman and Austrian Incised and Inlaid Marble Work
Caucasian and other Pressed Leather
Caucasian Enamelled Bottles, &c.
Indian Inlay Work, Bombay
Indian Matting
Indian Lacquer Work
Indian Inlay Brass and other Metals
Indian Gold Inlaid Arms and Casket
Turkish Inlaid Firearms, &c.
Turkish Inlaid Daggers, Scissors, &c.
Turkish Nargilies and Pipes, &c.
Japanese Enamelled Ware Group
Japanese Lacquer Work, Small Cabinets, &c.
Japanese Pressed and Coloured Paper
Japanese Marquetrie

### Toilet Ware, &c., and Jewellery.

Hancock.—Devonshire Gems
Emanuel.—Enamelled Vase, Comb, &c.
London & Ryder.—Jewellery
Phillips.—Enamelled Vase, &c.
Hunt.—Jewellery
Barry & Spiers.—Toilet Ware
Asprey, and Mechi & Bazin.—Toilet Ware
West & Leuchars.—Toilet Ware
Breul & Rosenberg.—Vienna Table Ornaments
Klein.—Vienna Box and Book Cover
Goldschmidt, Frankfort; Hauschild, Berlin.—Jewellery
Rossel, Switzerland.—Enamelled Watches
Carmant & Normant.—Inlaid Casket, Belt, &c.
Wiese.—Chased Steel Work and Jewellery, by Lienard

# MR. WARING'S GREAT WORK.

## List of Subjects (*continued*).

Rouvenat.—Coronet and Jewellery
Petiteau.—Jewellery
Marret, Beaugrand, & Mellerio.—Jewellery
Alexandre.—Fans, painted by Hamon
Castellani.—Selection from Old Jewels
Indian Musical Instruments
Turkish Musical Instruments
Japanese Caskets and Steel Brooches
Indian Enamelled Casket, Bottle, Bracelet, &c.

### Textile Fabrics.

Templeton & Co.—Carpets
Lapworth.—Carpets
R. Whytock & Co.; and Brinton & Lewis.—Carpets
Howell & James.—Honiton Lace Dress
Vickers.—Nottingham Lace
Forrest & Allen.—Irish Lace
Jones & Willis.—Carpets
Jones, Willis, & Cox.—Altar Frontals
Clabburn & Crisp.—Norwich Shawls
Houldsworth, Manchester.—Damasks
Damask Cloth. — Faber. Stuttgart; Birrell, Dunfermline; Moore & Weinberg, Belfast
Italian Tissues and Embroidery
Russian Tissues
Russian and Caucasian Carpets
Caucasian and Greek Embroidery
Rittmeyer, Switzerland.—Lace
Washer & Co.—Brussels Lace
Pretorius.—Berlin Carpet
Nowotny, Vienna.—Silk Embroidery
Haas, Vienna.—Embroidered Cloth
Lemann.—Vienna Tissues
Spanish Tissues and Embroidery
Gobelin Tapestry, Sèvres Court
Aubusson Tapestry, Sallandrouze
Beauvais Tapestry, Sèvres Court
Bouillier.—Lace-worked Dress
Turkish Gold and Silver-worked Muslins
Turkish Tissues
Turkish Carpets
Indian Gold and Embroidered Cloth
Indian Carpets
Cashmere Shawls
Indian Embroidered Saddles and Cloths
Indian Topee, State Cover, &c.

### Common Metal Work.

Skidmore's Hereford Screen
Skidmore's Corona Chandelier
Hardman.—Group of Works in Brass
Hardman.—Wrought Iron Grille
Hart.—Group of Works in Brass
Hart & Benham.—Iron Grilles
Coalbrookdale Co.—Portion of Gate, &c.
Kennard.—Portion of Gate
Barnard, Bishop & Barnard.—Part of Norwich Gates
Baily & Sons.—Portion of Gate
Hoole.—Bronze Gilt Chimney-piece, &c.
Stuart & Smith. — Enamelled Steel Grate
Edwards & Son.—Pedestal Store, &c.
Feetham.—Grate and Dogs
Benham.—Grate and Dogs [Style
Jeakes.—Grate and Dogs. Mediæval
Chubb.—Ornamental Locks and Keys
Wilkinson, Champion, and others.—Ornamental Scissors
Mappin & Wostenholm. — Daggers, Knives, &c.
MacFarlane, Glasgow. — Ornamental Ironwork
Yates, Haywood, & Drabble.—Bronze Table
Winfield.—Bronze Gilt Chandelier
Rennie & Adcock.—Silver Chandelier with Parian Figures
Messenger. — Bronze Gilt and China Chandelier
Hulett.—Mediæval Brass Chandelier
Zinc Stove, by Von Diebitsch, Berlin
Italian Swords and Firearms
Caucasian Pistols, Guns, &c.
Devisme & Benette.—Firearms
Delacour and others. — Swords and Sword-hilts
Barbezat.—Lectern, &c., in Cast Iron
Marchand.—Bronze Clock and Candelabra
Denière.—Bronze Statuary and Table Ornaments [bra, &c.
Gautier.—Table Ornaments, Candela-
Mercier.—Bronze Chandeliers
Cain.—Candelabra and Table Ornaments
Lerolle.—Chased Steel Columns, Candelabra, &c.
Girard & Parisot.—Ornamental Scissors, Knives, &c.
Bayet & Malherbe.—Belgian Firearms
Berlin Royal Foundry.—Candelabra
Ornamental Ironwork, from Mulheim and Prague
Hollenbach. — Vienna Bronze Gilt Fenders, &c.
Austrian Large Bronze Gilt Chandelier

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The Royal Commissioners for the Exhibition, 1862 ... 12
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His Grace the Duke of Buccleuch, K.G. per ditto ... 1
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The Government of Wurtemberg, per Dr. Von Steinbeis, Royal Commissioner for Wurtemberg ... 10
The Minister of Commerce, Trade, and Public Works, at Berlin 7
Imperial University at Kharkove, in Russia ... 1
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The Earl of Cawdor, 74 South Audley Street ... 1
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Lord Wenlock, Escrick Park, York ... 1
Lady Charlotte Braybrooke, 10 New Burlington Street ... 1
Lord Bridport, Cricket St. Thomas, Chard ... 1
Earl Powis, 45 Berkeley Square ... 1
The Valparaiso British Workmen's Mechanics' Institute, per H. Gore, esq. C.E. Valparaiso ... 1
Lord Portman, 6 Prince's gate, S.W. ... 1
Schmitz, Gustav, Counsellor of Commerce, Goritz ... 1
Count G. Devincenzi, Royal Italian Commissioner ... 1
Craven, Earl, 16, Charles street, Berkeley square ... 1
Lord Foley, 26 Grosvenor square, W. ... 1
Public Museum, Moscow, Russia ... 1
The Lady Rolle, 18 Upper Grosvenor street ... 1
Barry, Sir R. Victoria Department, International Exhibition ... 4
Daniell, Mr R. P. 129 New Bond street ... 3
Kerr, W. H. esq. ... 3
Colnaghi, Messrs P. and D. Scott, & Co, Pall Mall ... 10
Gabrielli, A. esq. per Messrs Colnaghi, Scott, & Co ... 1
Blackwood, Mrs Francis, per ditto ditto ... 1
His Royal Highness the Duke D'Aumale, per ditto ... 1
The Duchess Dowager of Northumberland, per ditto ... 1
Wiessner, M. Saxon Commissioner, 13 Alfred Place, W. ... 5
Industrial Museum of Scotland, Edinburgh ... 1
Library of the Corporation of London, Guildhall ... 1
Excelentimo Conde de Fernandino, Habana, calle de Mercaderes 1
Coalbrookdale Company, Coalbrookdale, Shropshire ... 1
Anstruther, Sir R. Travellers' Club, Pall Mall ... 1
Messrs Willis and Sotheran, booksellers, 136 Strand ... 50
Gilbert, S. and T. Copthall buildings, City ... 38
Gerard, Sir Robert T. Bart. Garswood, Warrington ... 1
The Right Hon. W. F. T'ghe, Inistioge, Ireland ... 1
Lord Farnham, Farnham, Cavan, per Mr J. Bain ... 1
Free Library, Cambridge, per Deighton, Bell, & Co ... 1
Earl of Lichfield, 25 Dover street, Piccadilly ... 1
Polytechnical Society in Wurzburg, Bavaria ... 1
Hon. Mark Rolle, Stevenstone, Torrington, per W. Roberts, Exeter 1
Library of Legislative Council of South Australia, Smith, Elder, & Co. ... 1
Marquis of Breadalbane, 21, Park lane ... 1
Sir Walter Watkins Wynn, 18 St. James's square ... 1
His Majesty the King of Siam ... 1
The Siamese Commissioner, 74 Camden road villas ... 1
The Most Noble the Marquis of Lansdowne ... 1
Dowager Lady Huntingfield, Regency square, Brighton ... 1
Royal Artillery Library, Woolwich ... 1
The Government of Costa Rica, per G. W. Ewen, esq. ... 1
The Government of New South Wales ... 2
Prince Duleep Singh, Mulgrave castle, Whitby, Yorkshire ... 1
Sir Daniel Cooper, 20 Prince's gardens ... 1
The Portuguese Government ... 2
The Lady Augusta Gordon, Kensington palace ... 1
Jean, Prince de la Georgie, St. Petersburg ... 1
The Viscountess Mountgarrett, 77 South Audley street ... 1
British Association, Oporto, J. & C. Mozley, Paternoster row 1
Portman, Hon. M. Bryanston, Blandford, Dorset ... 1
Baron Mayer de Rothschild, M.P. 197 Piccadilly ... 1
Rothschild, L. M. esq. 10 Argyle street, Regent street ... 1
Ecole Polytechnique de Hanovre, C. Klingemann, esq. Eaton square ... 1
Earl of Buckinghamshire, Sidmouth, Devonshire ... 1
Lady Marion H. Alford, 11 Prince's gate, Kensington ... 1
Lady Diana Beauclerk, 4 Prince's gate, Kensington ... 1
Droostan & Allan, Messrs. Strand ... 8
Cotton, Sir St. Vincent, Bart. 5 Hyde park terrace ... 1
Kynaston, Sir John R. Bart. Hardwick, Ellesmere ... 1
The Baroness de Este, 32 Rue de l'Oratorie, Paris ... 1
Bemrose and Sons, Derby ... 4
Smith, Messrs W. and Son, 180 Strand ... 2
Hatchard & Co. Messrs. 187 Piccadilly ... 5
The Stationers' Company ... 2
Shuckburgh, Sir F. Shuckburgh park ... 1
Davis, J. M. esq. 4 Esher street ... 2
Aston, G. H. esq. 42 Russell square ... 2
Bickers & Bush, Messrs 1 Leicester square ... 3
Slokoff, General, Imperial China Manufactory, St. Petersburg 2
Minton and Co. Messrs Stoke-upon-Trent ... 2
Pearse and Brown, Messrs Swansea ... 2
Slater, Mr E. bookseller, Manchester ... 3
Yates and Hess, Messrs Liverpool ... 4
Field, Mr J. 65 Regent street ... 2
Wright, Mr H. New street, Birmingham ... 2
Ebers and Co. Messrs 27 Old Bond street ... 2
Barthes and Lowell, 14 Great Marlborough street ... 2
Kerby and Sons, Messrs 190 Oxford street ... 5
Parkins and Gotto, 24 and 25 Oxford street ... 3
Hodges, Smith, and Co. Messrs Dublin ... 3
Grant and Gask, Messrs Oxford street ... 2
Boone, T. and W. Messrs 9 New Bond street ... 2
Oliver, Mr C. W. 24 Milsam street, Bath ... 2
Treacher, Messrs H. and C. Brighton ... 4
Kerslake and Co. booksellers, Bristol ... 2
Sampson, Mr J. bookseller, 13 Coney street, York ... 2
Thurston and Co. Messrs 1 Catherine street, Strand ... 2
Richard, Mr J. E. 80 St. Martin's lane ... 3
Smith, Beck, and Beck, Messrs 6 Coleman street ... 3
Elkington and Co. Messrs silversmiths, Birmingham ... 2
Bosworth and Harrison, Messrs 215 Regent street ... 4
Leighton, Messrs 40 Brewer street, Golden square ... 3
Whitley and Booth, Messrs booksellers, Halifax ... 5
Pirie, A. and Sons, Messrs 42 Upper Thames street ... 5
Loader, R. and C. Messrs Finsbury Pavement ... 2
Roberts, Mr H. bookseller, Eastgate row, Chester ... 2
Turner, E. A. esq. 35 High street, Marylebone ... 2
Lamb, J. esq. 29 John Dalton Street, Manchester ... 2
Wright, Mr F. S. bookseller, Longton, Staffordshire ... 2
Smith, Beck, and Beck, Messrs Coleman street ... 2
Ogden, Mr H. Lower King street, Manchester ... 2
Bell, G. S. esq. 8 Montagu street, Russell square ... 2
Dickenson, J. esq. Abbott's hill, Hemel Hempstead ... 2
Bebb, H. esq. 13 Gloucester place, Portman square ... 2
Trübner and Co. Messrs 60 Paternoster row ... 3
Letts, Son, and Co. Messrs 8 Royal Exchange ... 2
Cheeper, Mr A. J. Omega cottage, Bexley heath ... 3
Mamontoff, N, esq. 3 Adams court, Old Broad street ... 3
Griffiths, A. esq. 8 Baker street, Portman square ... 2
Lockwood and Co. Messrs Stationers' Hall Court ... 2
Thacker and Co. Messrs 87 Newgate street ... 2
Hayward and Leggatt, Messrs. 79 Cornhill ... 2
Hamilton, Adams, and Co. 33 Paternoster row ... 2
Dossabhoy Framjee, Cama of Bombay, Great St. Helens ... 2
Earl of Kilmorey, Woburn park, Chertsey ... 1
Earl of Scarborough, Sandbeck park, Rotherham ... 1
The Provisional Government of Canterbury, New Zealand, per H. S. Selfe, esq. ... 1
Griswold, C. esq. Bishopsgate street within ... 2
Wheatley, Mr C. bookseller, Nottingham ... 2

The British Museum ... 1
The Bodleian Library ... 1
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Trübner & Co. 60 Paternoster row 1
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Mitchell, C. esq. Newcastle 1
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Penny, W. esq. Lincoln's Inn Fields 1
S. O. B. per Street Brothers & Co. 1
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Harrison, T. esq. Staleybridge 1
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Bawtree, S. Higham Lodge, Colchester 1
Fawn, G. esq. Stanley street, Pimlico 1
Hanty, D. esq. Northlands, Chichester 1
Caratis, A. A. esq. 161a Piccadilly 1
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Oatley, Miss A. Queen's road, Bayswater 1
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Winfield, R. W. esq. Birmingham 1
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Jackson, — esq. Kingston-on-Thames 1
Erick, F. J. esq. High street, Wandsworth 1
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Groom, H. esq. 26 Notting hill square 1
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Farmer & Rogers, Messrs. Regent street 1
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Aldebert, L. esq. 57 & 58 Long Acre 1
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Walsh, Mrs. Richmond road, Twickenham 1
Jennings, Mr. G. Holland street 1

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Hurst & Son, 6 Leadenhall street 1
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Robertson, J. esq. Blackwall 1
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Lubbock, H. J. esq. 15 Lombard street 1
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Hudson, R. esq. F.R.S. &c. Clapham common 1
Zaehnsdorf, Mr J Bridges st. Covent Garden 1
Humphreys, H. Noel, esq. the Cottage, Pinner 1
Howe, H. esq. 39 Great James st. Bedford row 1
Benjamin, F. esq. 34 Glo'ster Grdns, Hyde park 1
Parkinson, W. C. esq. Cottage lane, City road 1
Larnach, D. esq. 21 Kensington pal. Gardens 1
Greme, W. T. esq. Highfield lodge, Winchester 1
Leith, Fredk. esq. 5 Toronto villas, Gravesend 1
Maunsell, D. C. esq. 6 Gordon square S.W. 1
Jarvis, G. K. esq. Doddington hall, near Lincoln 1
Allen, Mr E. 12 Tavistock row, Covent Garden 1
Hewlett, A. esq. per S. G Bucknall, Wigan 1
Hamilton, Sir R. Avon cliffe, Stratford on Avon 1
Jackson, W. esq. M.P. Manor house, Birkenhead 1
Hiscoe, Mrs F. L. Holton park, Wheatley, Oxon 1
Tottenham, Mrs Ballycurry, Ashford, Wicklow 1
Ferguson, Lieutenant-colonel Arthur's club, St. James's street 1
Graham, W. esq. 17 Cleveland square, Hyde pk 1
Mort, W. esq. Stanley Crescent, Kensington pk 1
Dobson & Pearce, Messrs 19 St James's st, W. 1
Maynard, J. esq. 52 Westbourne ter. Hyde park 1
Maw & Co. Messrs Benthall Works, Broseley, Salop 1
London & Ryder, Messrs 17 New Bond street 1
Lang, Mr J. W. bookseller, Kingston upon Hull 1
Mappin & Co. Messrs 77 & 78 Oxford street 1
Hill, T. R. esq. Catherine hill house, Worcester 1
Griffiths, Henry, esq. steward's office, Grays inn 1
Dove, Mr J. F Hopleys, near Bury St. Edmunds 1
Cooke, W. E. esq. 7 Arlington street, Piccadilly 1
Pierse, de Lacy, esq. Adelphi Chambers 1
Nash, E. esq. 29 Rutland st, Hampstead road 1
Maxwell, Hon. M. C. Terregles, Dumfries, N.B. 1
Trollope, C. B. esq. 2 Up. Chas. st. Westmnr. 1
Ogilvie, A. Esq. 4 Great George st. Bayswater 1
Shatton, J. G. esq. 14 Chatham pl. Blackfriars 1
King, W. T. esq. St. Lawrence, Isle of Wight 1
Turner, G. esq. 7 Wrotham sq. Camden road 1
Hardie, G. esq. Queen's hotel, Upper Norwood 1
Mayo, J. J. esq. 3 Gloucester villas, Brixton 1
Pendergast, J. esq. 103 Adelaide road, N.W. 1
Callingford, W. H. esq. Phillimore Gardens, W 1
Quain, R. esq. M.D. 56 Harley street, W. 1
Langton, W. H. Gore, esq. M.P. Prince's gate 1
Nevins, R. T. esq. South Sea passage, E.C. 1
Morris, J. G. esq. Grassendale, near Liverpool 1
Botfield, B. esq. M.P. F.R.S. M.A. Daventry 1
Parkington, John, esq. Warwick Gardens, W 1
Baumgartner, C. A. O. esq. Thurlow square 1
Hildy, F. F. esq. Holly lodge, Woodford, Essex 1
Stevens and Sons, Messrs Darlington Works, Southwark bridge road 1
Savage, Miss, Cheltenham, per G. A. Williams and Son 1
Phelps, C. esq. Briggans Part, Ware, Herts 1
Jarvis, H. esq. 29 Trinity square, Newington 1
Hall, S. C. esq. Bannow lodge, Boltons, Brompton 1
Goodlake, T. M. esq. Wadley, Farringdon, Berks 1
Maielli, F. esq. 8, Coburg pl. Bayswater road 1
Shipman, W. esq. Agra bank, Cannon street 1
Clouston, the Hon. P. Lord Provost of Glasgow 1
Troup, Major-Gen. H. Mansfield place, Perth 1
Bowes, J. esq. Streatham park, Darlington 1
Pocock, J. J. esq. Puckrup hall, nr Tewkesbury 1
Goode, Gainsford & Co. Messrs. 119 Borough 1
Claridge, W. esq. Claridge Hotel, Brook street 1
Ballad & Bowman, Mess. Edward st. Portman sq. 1
Starke, — esq. attorney, Lauban, Prussia 1
Herbert, W. esq. Pilcher gate, Nottingham, per W. Dearden & Son 1
Buckley, Lieut.-Gen. E. P., M.P. 12 South Audley street, and New Hall, Salisbury 1
Attenborough, R. esq. jeweller, 69 Oxford st. 1
Gold, C. E. esq. 2 Whitefriars st. Fleet st. 1
Izard, E. esq. 2 Mortimer street, Cavendish sq. 1

Hooper, J. esq. Clifton house, Woodford Wells 1
Barnard, Mr. Chas. 11 Winchester st. Pimlico 1
Bartram, R. W. esq. Belvidere road, Lambeth 1
Wheeler & Co. Messrs. J. 23 & 24 Poultry E.C. 1
Land, Mr. J. Interior decorator, 94 Cannon st. 1
Money, Rev. J. Drummond, per W. H. Dalton, 28 Cockspur street 1
McGill, Captain Davenport, per ditto 1
Clifton, N.H. esq. per W. Skeffington, Piccadilly 1
Vickers, J. esq. Borough market distillery 1
Wright, F. esq. Longton, per Longman & Co. 1
Clarke, Major-Gen. A. C. Gisbeland house, Lee 1
Wertheim, Macintosh & Hunt, Messrs. 23 Holles street, Cavendish square 1
James, Mr. C. H. 9 Friday street, Cheapside 1
Bosworth, J. A. esq. Himberstone, nr Leicester 1
Anderson, J. esq. 7 Cleveland sq. Bayswater 1
Woodgate, T. W. esq. 94 to 96 High Holborn 1
Heathcott, G. esq. 23 Fitzroy ter. Haverstk hill 1
Blake, J. esq. Falcon Villas, Falcon rd. Bttrsea 1
Clulow & Son, Messrs. E. 30 Victoria st. Derby 1
Bird, W. esq. 2 Lawrence Pountney lane 1
Garrison library, Gibraltar, per Longman & Co 1
Nicholson, Mrs. W. 4 Sussex square, Hyde pk 1
Ellis, G. T. esq. 8 John street, Berkeley square 1
Harris, W. T. esq. White house, Cambrwll gn 1
Central Polytechnical Institution at Munich, Mr. D. Halde, director of the R. B. Mint at Munich, Bavaria 1
Hancock, C. F. esq. 38 & 39 Bruton st. Bond st 1
Moffat, Major A. K. 65 Porchester ter. Hyde pk 1
Swainson, G. esq. 27 Rodney street, Liverpool 1
Bartholomew, Mr. A. 33 Charrington street, Oakley square 1
Dresden, E. esq. 2 Devonshire pl. Portland pl. 1
Egan, Major C. 9 Bute street, Onslow square 1
Holland & Hennan, Messrs. Duke street, W.C 1
Le Mesurier, W. esq. 14 Salutary pl. Exeter 1
Schacht, Mr. T. 1 Catherine court, Tower hill 1
Combe, M. esq. 43 Upper Seymour street Portman square 1
Whyting, G. H. esq. 58 Threadneedle st. City 1
Lovell Reeve & Co. 5 Henrietta street, W.C 1
Farnden, Mr. J. G. 9 Edward st. Portman sq 1
Turner, Mr. T. Lower King street, Manchester 1
Robinson, H. esq. F.S.A. 12 Watling street, E.C. per J. & J. Leighton 1
Christen, H. esq. 6 Manchester buildings 1
Wood, T. esq. Sandal Magna, near Wakefield 1
Clifton, Mr. E. S. 30 Preston street, Brighton 1
Guise, Gen. Sir J. W. Bart. K.C.B. Bath, per Mr. S. W. Simms 1
Goodden, H. C. esq. Upway House, near Dorchester, per Mr. D. Archer 1
Stewart, Charles P. esq. Oaklands, Victoria pk, Manchester 1
Sichel, M., esq. 25 Prince's Gardens, Hyde pk. 1
Wrottley, J. C. esq. Royal Victoria yard, Deptford 1
Meynell, T. esq. the Fryerage, nr. Yarm. York. 1
Bower, R. esq. Welham, near Malton, Yorksh. 1
Merry, W. L. esq. 13 Pembridge pl. Bayswater 1
Crawcour, E. esq. 19 St. Leonard's ter. Maida hl. 1
Guest, E. W. esq. Monmouth house, Surrey sq. 1
Smedley, F. E. esq. Grove lodge, Regent's park 1
Hughes, Rev. J. Clysthydon rctry. Collumpton 1
Sraight, Mrs. F. 77, George street, Limerick 1
Ommanney, F. esq. 6 Basinghall street, E.C. 1
Harris, H. esq. Heaton hall, nr. Bradfrd. York. 1
O'Brien, S. esq. per Mr. Johnson, Stamford 1
Joy, R. A. esq. 33 Fitzroy square 1
Boast, D. esq. 3 Drayton grove, W. Brompton 1
Collins, J. esq. Argyll house, Camden road 1
Froom, C. P. esq. 4 Cambridge sq. Hyde park 1
Morton, Capt. S. 35th Regiment, Little Island Cloonmel, Ireland 1
Swears, J. F. esq. 15 Margaret st. Cavendish sq. 1
Spencer, Messrs. J. & T. Market pl. Leicester 1
Maclea, C. G. esq. per Mr. E. Hasse, Leeds 1
Freeman, Rev. C. A. B.D. 6 Brighton terrace, Victoria park 1
Shove, W. S. esq. The Elms, Lee rd. Lee. Kent 1
Rodgers, Mr. T. Post-office corner, Sheffield 1
Coombs, T. esq. 7 South st. Dorchester, Dorset 1
Forrer, H. esq. Messrs. Forrer, Ossell, & Co. Liverpool 1
Cookes, Messrs. upholsterers, Warwick, per Messrs. H. T. Cooke & Son 1
Greenway D. esq. Warwick, per ditto, ditto 1
Robinson H. C. esq. 4 Waverley place, N.W. 1
Jewell, W. H. esq. Royal Exchange, & Clapham 1
Masterman, H. esq. Bucklersbury, & Wanstead 1
Gardiner, W. J. esq. Montague st. Russell sq. 1
Williams, H. R. esq. 1 Crescent, Camden rd 1
Driver, C. H. esq. Manchester buildings, S.W 1
Stevens, V. esq. Brook green, Hammersmith 1
Cotton, Lieut.-Gen. W. 5 Gloucester ter. W 1
Gambleton, W. E. esq. Brasenose college Oxfd 1
Cooper, H. esq. Ashby, Norwsh, per J. Fletcher 1
Dunsford, W. H. esq. Ashley Court, Tiverton 1
Dubose, Mrs. Landsdowne house, Spring grove 1
Beaty, W. H. R. esq. 1 Furnival's inn, Holborn 1
Mann, C. G. esq. 12 Adelaide ter. Bayswater 1
Wells, W. esq. Marlboro' House, Stoke Nwgtn 1
Mehemed Effendi, Major, 86 Carlton rd. N.W. 1
Jacobsohn, Mrs. F. St. Mark's sq., Regent's pk 1
Fisher, G. A. esq. Eagle Wharf road, Hoxton 1
Levy, A. S. esq. Windermere ter. Liverpool 1
Edwards, S. esq. per Mr. F. Crews, Newcastle 1
Phelips, Mrs. R. Weymouth, per Mr. D. Archer 1
Howord, A. esq. Belgrave ter. Old Kent road 1
Wray, Mr. M. O. Richmond ter. London rd 1
Oliver, G. C. esq. 9 Horbury crescent, S.W. 1
Henderson, J. esq. Cleveland house, Lee, Kent 1
Barton, N. esq. Ireland, per Bain, Haymarket 1
Davies, Mr. R. Painswick, per C. J. Evans, Strand 1
Bischoffsheim, H. L. esq. 10 Angel court, E.C. 1
Ingle, J. esq. J. U. S. Club, Charles street, W 1
Gordon, T. esq. Dalskairth, Dumfries, N.B. 1
Hare, Messrs. J. & Co. Floor Cloth Works, Bristol 1
Margabroyd, S. esq. Wykeham place, Oldham 1
Camajee, Dadabhoy Dossabhoy, 21 Gresham la. 1
Lea, G. esq. 5 Gloucester terrace, Camberwell 1
Hire, G. esq. 1 Oakley st. King's rd. Chelsea 1
Heywood, J. esq. 143 Deansgate, Manchester 1
Bullock, Messrs. T. & Son, Cleveland street, Birmingham 1
Bennett, W. esq. 189 Shand street, Liverpool 1
Clarke, G. W. esq. 72 Great Tower street 1
Buckley, R. O. esq. 19 Cleveland sq. Hyde pk. 1
Whitmore, J. esq. Thorpe lodge, near York 1

# MR. WARING'S GREAT WORK.

## THE FOLLOWING COPIES ARE ALREADY APPROPRIATED.

Inglis, C. H. esq. New Club, Princes street, Ehabargh
Armstrong, H. esq. 147 Church street, Preston
Darling, G. R. esq. 31 Pembridge sq. Bayswater
Taylor, T. esq. Middlewood hall, near Barnsley
Hooldsworth, R. esq. Caithness-by-Motherwell
Canning, G. esq. M.D. Bishop Auckland, Darlington
Barry, W. esq. Champion park, Denmark hill
Holden & Watson, Messrs. Thames st. Greenwich
Tucker, W. esq. 29 Davies st. Berkeley sq.
Fletcher, G. H. esq. 7 & 8 Barge Yd. chambers
Truscott, F. W. esq. Suffolk lane, Cannon street
Keywell, R. esq. 435 Fulham rd. W. Brompton
Fawkes, F. H. esq. Farnley hall, Otley, Yorks.
Parkinson, W. esq. Frenchwood house, Preston
Curry, P. W. esq. Liverpool, per Mr. I. R. Isaacs
Morgan, C. esq. per Messrs. S. & T. Gilbert
Oliver, J. G. esq. 13 Lawrence lane, per ditto
Mannering, E. H. esq. 1 Moorgate st. per ditto
Cotterell, J. esq. 32 Throgmorton st. per ditto
Hockin, G. C. esq. 5 Broad St. buildings, per do.
Smith, J. esq. Bath cottage, Dalston, per ditto
Robson, S. esq. Stock exchange, per ditto
Webster, A. esq. Vassall house, North Brixton, per ditto
Maynard, W. R. esq. 52 Westbourne terrace, per ditto
Leather, I. esq. 18 Cook street, Liverpool
Oakeley, R. B. esq. Kensington Gardens square
Christofle, Messrs. Ch. & Co. Rue de Bondy, Prs.
De Vahl, A. D. esq. 26 Sussex pl. Regent's park
Browne, O. esq. Courtlands, Lympstone, Devon
Det Kong. Norski. Videnask. Selsk. Throndhjem, Norway
Purdie, Cowtan, & Co. Messrs., 314 Oxford st.
The Chilian Consul, Don Ramon de Silva Ferro, 43 Moorgate street
Knight, G. esq. Great George st. Westminster
Lillicrapp, Mr. W. P. 19A Davies st. Berkeley square
Fischer, H. esq. Messrs. Hunt & Fischer, Huddersfield
Collard & Collard, Messrs. 16 Grosvenor street, Bond street
Harvey, C. T. esq. M.D. 50 Hoghton st. L'pool
Bright, C. E. esq. Messrs. Gibbs & Co. L'pool
Treherne, Morgan, esq. United University Club
Marshall, W. esq. M.P. 82 St. George's rd. S.W.
Ricketts, G. H. esq. C.B. per Smith, Elder & Co
Cunyns, W. esq 2 Carlisle street, Soho square
Hancock, John, esq. Eyre arms, St. John's wood
Phelps, R. esq. Messrs. Maitland & Co. N. York
Henderson, W. esq. Devanha house, Aberdeen
Scupe, P. esq. M.P. Hyde Pk. gardens south
Baker, R. C. esq. sculptor, Park st. Camberwell
Wood, H. F. esq. 37 Carey st. Lincoln's-inn fds
Ramskill, J. S. esq. M.D. 5 St Helen's pl. E.C.
T. O. S. per T. & W. Boone, 29 New Bond st.
Biddle, W. esq. Felton park, Northumberland
Ros, J. esq. Portland terrace, Southampton
Burroughs, R. esq. Feltham lodge, Feltham
West, J. R. esq. Alscot park, Stratford-on-Avon
Hudson & Son, Messrs. Bull street, Birmingham
Balmer, J. esq. The Warren, Loughton, Essex
Holmes, Mrs S. 14 Park village east, Regent's pk.
Davidson, S. esq. Weavers' hall, Basinghall st.
Cooper & Co., Messrs A. 66 Upper Thames st.
Ellis, J. esq. Clarence cottage, Gloucester gate
Harvey, Mrs A. 16 Lowndes ter., Knightsbridge
Foster, Mrs. G. H. the Holme, Regent's park
Gedge, S. esq. 33 Cambridge square, Hyde park
Melvill, Major-Gen. Sir P. M. 27 Palmeira sq.
Betts, T. esq. 43 Sheep street, Southampton
Stawell, Lieut.-Col. A. Kilbrittain castle, Kilbrittn.
Wrath & Sethbridge, Messrs. Sandhill, Taunton
Payne, W. esq. Hatchlands, Cuckfield, Sussex
Lee, H. esq. 1 Wilberforce place, Reading
Lethbridge, J. P. esq. Sandhill park, Taunton
Livesay, A. F. esq. Meaford cottage, Ventnor
Brown, R. B. F. esq. Whitson, Newton, Berwksh.
Walmsley, G. G. esq. 50 Lord street, Liverpool
Westerton, Mr C. St. George's pl., Hyde pk. crnr.
Short, J. T. esq. 22 Park side, Knightsbridge

Fitzgerald, Major-Gen. J. Kildare house, Clifton
Stonor, C. J. esq. Anderton Chorley, Lancashire
Drummond, G. T. esq. Wilton cres., Belgrave sq.
Dod, W. E. esq. 42 St. James st., Bedford row
Rennie, G. B. esq. 39 Wilton cres., Belgrave sq.
Clayton, D. S. esq. per Mr. W. Clay, Stockport
Trevelyan, Major-Gen. W. Glenfarg lodge, Perth
Robertson, D. esq. 90 St. Vincent st., Glasgow
Lay, H. N. esq. 119, Gloucester ter., Hyde pk.
Clowes, E. esq. Salisbury square, Fleet street
Batten, J. esq. 5 Langton road, Camberwell
Wood, H. esq. Fairfield house, Armley, Leeds
Woods, N. A. esq. Grove hill, Camberwell
Slater, Mr E. St. Ann's square, Manchester
Woodgate, F. esq. Regent's park barracks
Sercombe, E. esq. 49 Brook st., Grosvenor sq.
Hunter, Capt. 42nd regt., Marine ter., Folkestone
Rahn, C. esq. 29 Brook street, Grosvenor square
Legh, C. esq. Marlborough villas, Tunbridge
Henriques, A. esq. 67 Upper Berkeley street
Hart, J. esq. 3 Lloyd's pl., Neats st., Camberwell
Henderson, Messrs & Co. Carpet Manf., Durham
Heywood, Mr J. jun. Deangate, Manchester
Cook, Mrs Annie St. Ann's road, Notting hill
Biaggi, Antonio esq. Upper Eaton st., Eaton sq.
Sandford, T. G. W. esq. Castleroa, Roscommon
A Friend, per J. Baxter, esq. Anfield or Liverpool
Windley, W. esq. Mapperley plains, Nottingham
Harrison, C. esq. 29 Great Marlborough street
Major, J. R. D.D. King's College
Reid, W. esq. C.E. Adelaide rd., Haverstock hill
Scheppers, M. 46 Rue de l'Industrie, Brussels
Britton, Mr J., Mr R. Gravatt's, per Kent & Co.
Distin, Messrs & Co. Gt. Newport st., Long Acre
Vickers, G. N. esq. Montagu st., Portman square
Brewer, Mr R. L. 16 Fenchurch street
Allen, Mr. R. stationer, Nottingham
Samikoff, T. P. St. Petersburg
Cuff & Son, Messrs. saddlers, Cockspur street
Palliser, Capt., 28 Park crescent, Portland place
May, — esq. solicitor, King William street, E.C.
Adams, T. F. esq. 6 Lyndhurst square, Peckham
Cremer, W. H. jun. esq. 210 Regent street
Hallett, F. F. esq. the Manor house, Brighton
Chaplin, Mrs 2 Hyde Park gardens
Hofman, W. crystal and glass manuf., Prague
Glover, A. esq. Longton, Staffordshire
Winter, C. esq. Watts house, per Bragg & Son
Bell, Mr. J. bookseller, Richmond, Yorkshire
Scott, W. R. esq. 133 Westbourne terrace
Williamson, F. esq. 41 Porchester terrace
Collins, F. esq. M.D. Wanstead lodge
Hamilton, E. esq. 32 Upper Brook street
Hilton, J. esq. 10 New Broad street, City
Luke, J. esq. 37 Broad street buildings
Richardson, D. esq. 89 Wilson street, Glasgow
Hallett, Mr R. D. Beaminster, Dorset
Schiff, A. G. esq. 61 Moorgate street
Grant & Co., Messrs Newcastle-on-Tyne
Clarke, E. esq. Rochester road, Gravesend
Richardson, W. esq. Abbey Mount, Waltham
Williams, P. esq. Belle Vue, Sydenham
Grigor, J. esq. M.D., Navin, Scotland
Cathie, J. W. esq. 83 Blackfriars road
Penn, J. esq. the Cedars, Lee, Kent
Gardner, W. D. esq. per W. A. Wright
Bates, R. esq. Castle mills, Stalybridge
Cracklow, Major-Gen. H. Culdnthal house
Stolberg, Graf, Wernigerode, Preussen
Watson, A. esq. 211 Euston road
Wilson, W. N. esq. 144 High Holborn
Child, R. M. esq. 139 Long Acre
Jones & Co., Messrs 214 Piccadilly
White, T. esq. 39 Southwark bridge road
Pilling, T. esq. 63 Stockwell street, Glasgow
Wallis, Mr H. 24 Sidney street, Cambridge
Ashworth, Mr. B. 76 Albion street, Leeds
Williams & Son, Messrs. G. A. Cheltenham
Burls, C. esq. Peckham Rye Common
Nicholson, J. esq. 28 Chancery lane
Addison, Captain, 36 Cavendish square
Salt, T. esq. Methley park, near Leeds
Passmore, F. esq. 124 Cheapside, E.C.
Mills, H. esq. 1 Bolton road, Kilburn
Prellier, C. A. esq. 4 Lant street, Borough

Ross, E. esq. 44 Ardwick place, Manchester
Wigram, Money, esq. Much Hadham, Ware
J. F. L.
Evans, Mr. C. Glass stainer, Shrewsbury
Myers, G. esq. Belvedere road, Lambeth
Holden, Mr. A. 48 Church street, Liverpool
Wood, W. E. C. esq. Cupar Angus, Scotland
Brown, E. esq. 24 High street, Marylebone
Dymes, D. D. esq. 9 Mincing lane, City
Knott, G. esq. Woodcroft, Cuckfield
Synnot, M. esq. Ballymoyer, Hamilton, Ireland
Rapley, W. esq. Gayhurst lodge, Surbiton Hill
Fuller, Mr. W. butter market, Bury St. Edmunds
Collings, M. S. esq. 1 Grange place, Guernsey
Fell, W. esq. Lichfield, per Mr. F. Eggington
Witham, Rev. T. Lartington hall, Barnard castle
Barford, A. H. esq. 4 Cornwall ter. Regent's pk.
Wilson, Mr. D. H. bookseller, Grey st. Newcastle
Davidson, Major, Nottingham. per Deardes & Son
Lutwidge, R. W. S. esq. per W. H. Dalton
Raper, F. W. esq. 7 Queen's gardens, Hyde pk.
Wheatley, Mr. C. bookseller, Nottingham
Joel, J. esq. Consul of Montevideo, Brompton
Payne, Mrs. W. jun. Forest hill, per Mr. Hailes
King, G. esq. 75 Marland place, Southampton
Dunsmure, J. esq. the Peatlands, south Norwd.
Owen, H. T. esq. Fairlight house, Tunbridge. Wells
Wall, C. esq. Dudmaston hall, nr Bridgecorth
Holt, H. F. esq. 6 King's road, Clapham park
Giuliano, C. esq. 13 Frith street, Soho square
Oldham, H. esq. Fladbury, Worcestershire
Brown, J. esq. Rossington hall, Bawtry, Yorks.
Lichfield, J. P. esq. per Mr. Rayner, Sthampn.
Walker, J. esq. 45 Ablow street, Wolverhmptn.
Bell, J. esq. 16 Highbury cres. per Virtue & Co.
Lebeau, M. J. Boulogne-sur-Mer, per M. Saarnati, at Messrs. Lightly & Simon's
Burroughs, B. M. esq. Everton cres. Liverpool
Gillott, H. esq. per Mr. S. B. Howell, Birmghm.
Neville, E. esq. per ditto ditto
Slater, R. esq. Morden road, Blackheath park
Chynoweth, J. esq. Kensington park gardens
Woodworth, Jos. esq. San Francisco, California
Zachnadorf, Chas. G. esq. per Mr. J. Zachnadorf
Torr, G. esq. Garbrand hall, Ewell, Surrey
Farmer, W. esq. Mead's pl. Westminster road
Scott, P. esq. 5 Paradise row, Stoke Newingtn.
Whittorne, A. esq. 22 St. Paul's churchyard
Fownes, E. esq. Falcon lane, Battersea
Parish, J. esq. Walnut tree house, Erith
Williams, R. esq. 55 Crutched friars
Selwyn, Rev. E. per Mr. Edis, Huntingdon
Hudson, A. esq. Roundhay, per Mr. E. Hastie
Cropp, T. J. esq. Messrs Schuster Bros. & Co.
Wadge, E. H. esq. 9, Gloucester sq., Hyde pk.
Davidson, Mr T. 2 Poland street, Oxford street
Cooke, Mr C. 2 Poland street, Oxford street
Livewright, G. esq. London, Canada West
Bruton, W. C. esq. Fairfield, Clevedon, Somerset
Parker, C. L. esq 60 Russell square
Parry, R. S. esq. Balham hill, Surrey
How, —, jun. esq. 15 Angel Court
Gilbert, T. esq, 23 Acacia villas, Dalston
Ward, Mr S. 24 Upper street, Islington
Harvest, W. esq. per Mr Turner, 4 Charlotte row
Schwartz, —, esq. per Messrs Longman & Co.
Bidder, G. P. esq. Clarendon rd. S. Kensington
Scott, W. T. esq. 19 Duke street, Edinburgh
Dawson & Sons, Messrs 74 Cannon street
Stewart, Mrs, Hyde park, per d'Almaine & Co.
Masterson, Luke C. esq. H.M.S. *Cornwallis*
Wickham, Mr G. bookseller, Maidstone
Woodcock, G. esq. 7 Warwick row, Coventry
Browne, W. esq. Lichfield, per T. G. Lomax
Faulding, J. esq. 340 Euston road
Walker, T. esq. Yaralla, Sydney, N. S. Wales
Pardon, G. F. esq. Princes ter. Victoria park
Cussley, J. esq. Bank of Hindustan, Cornhill
Tomlin, R. S. esq. ditto ditto
B
Oppenheim, J. M. esq. 85 Cannon street west
Cribb, A. esq. 38 Soho square
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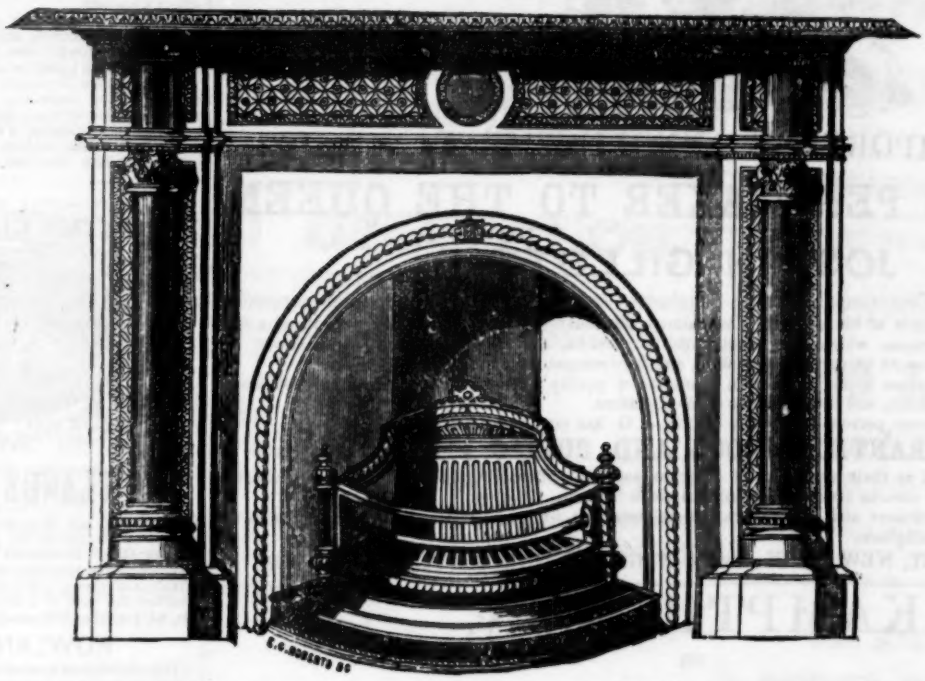

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PRIZE MEDAL, 1862.

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AND PRIZE MEDAL SPECIALLY "FOR GREAT EXCELLENCE OF TONE" IN 1862,

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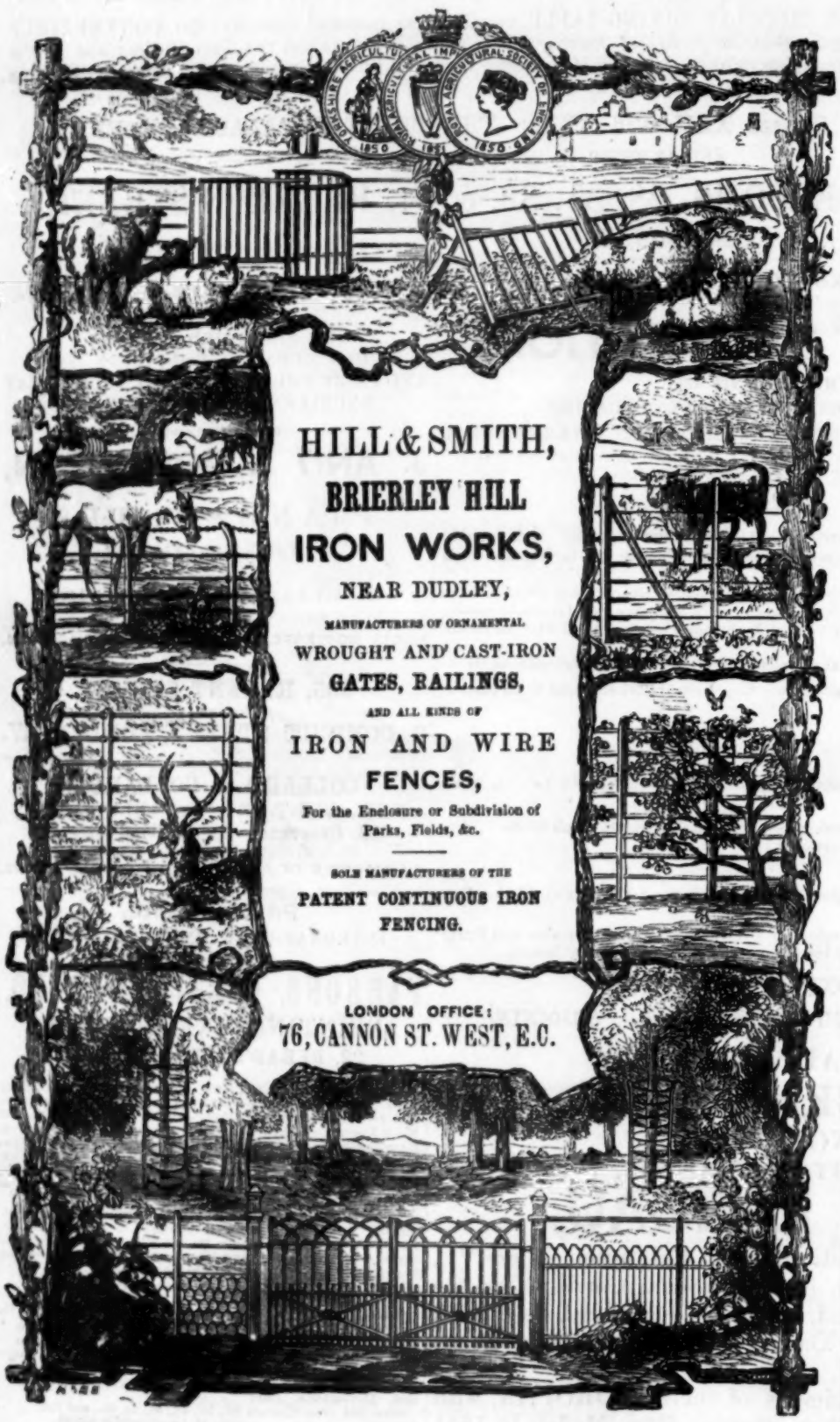


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*Extracts from the Report of the Directors for the year* 1861:—

| | | | |
|---|---|---|---|
| Number of new policies issued during the year, 923, Assuring the sum of | £429,060 | 19 | 11 |
| Producing an annual income of (in addition to single premiums of £1,401 14s. 8d.) | 14,469 | 1 | 8 |
| Making the total annual income, after deducting £50,112, annual abatement in premium | 310,142 | 3 | 2 |
| Total number of policies issued 24,496 | | | |
| Amount paid in claims by the decease of members, from the commencement of the Institution in December, 1835 | 1,156,207 | 9 | 4 |
| Amount of accumulated fund | 2,047,311 | 15 | 0 |

The next division of profits will be made up to the 20th November, 1862. Policies effected prior to that date, if subsisting at the time of division, will participate in such profit for the time they may have been in force.

The Report of the Directors for the year ending the 20th Nov., 1861, may be had on application, with the Prospectus, containing illustrations of the profits for the five years ending the 20th November, 1857, by which it will be seen that the reductions on the premiums range from 11 per cent. to 98½ per cent., and that in one instance the premium is extinct. Instances of the bonuses are also shown.

Sept. 29, 1862. JOSEPH MARSH, Secretary.

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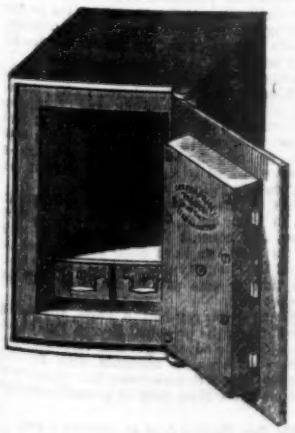

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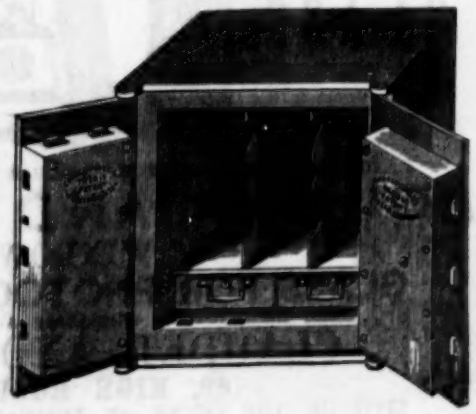

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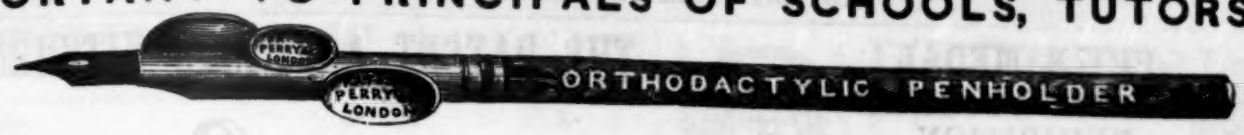

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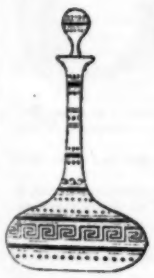

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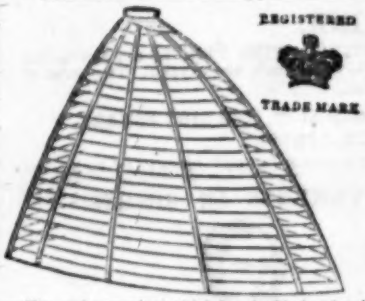

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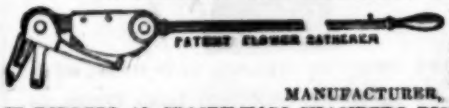


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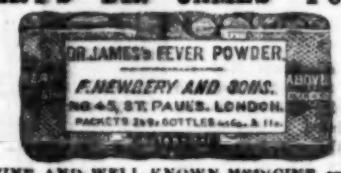


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No. 294. LONDON: DECEMBER, 1862.

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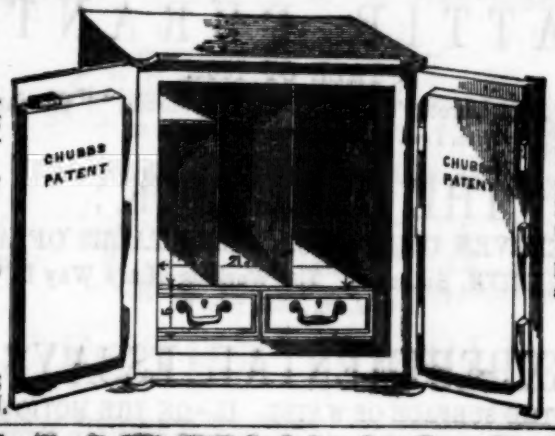


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## INTERNATIONAL EXHIBITION, 1862.

### CLASS XXX.

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# SMEE'S SPRING MATTRESS (TUCKER'S PATENT)

OR

## SOMNIER TUCKER,

**THE ONLY MEDAL OR HONOURABLE MENTION GIVEN TO BEDDING OF ANY DESCRIPTION.**

*Page* 6, *No.* 2905.—"*The Manufacturing of the* SOMNIER TUCKER, *or* "*Elastic Bedding, only commenced in* 1856, *a short time after the last Universal* "*Exhibition; but already the use of them is extended throughout Europe, and the* "*advantages which result from a* COMBINATION AS SIMPLE AS INGE-"NIOUS *could not fail to extend. The* SOMNIER TUCKER, *or Elastic* "*Bedding, is* PERFECTLY SOLID, VERY HEALTHY, AND MODERATE "IN PRICE; *within the reach of all; adopted in all the Charitable Establishments* "*under the auspices of the Minister of the Interior of France; manufactured in London* "*by Messrs. Smee and Sons, in Prussia, in Holland, in Italy. The* SOMNIER "TUCKER *is now in general use, and the International Jury, in awarding a Medal* "*to M. de Laterriere (the proprietor of the Patent for France), desired to recompense* "*the Manufacturer who had given such a strong impulse to an industry which fulfils* "*so many imperious wants within reach of the smallest as the largest fortunes,*—A BED "AS HEALTHY AS IT IS COMFORTABLE."

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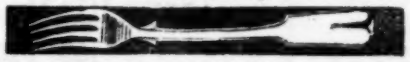

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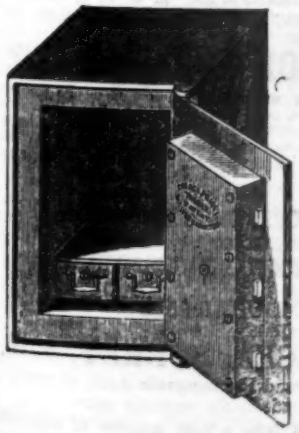

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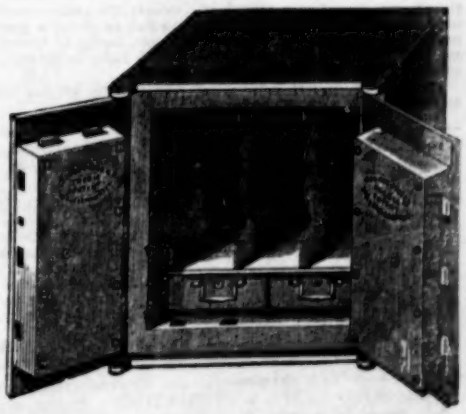

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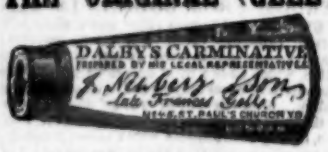


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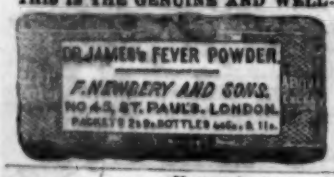


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Is a pure form for the purification of water for drinking, or for the Bath or Toilet. Its employment removes all secretions, destroys all foreign tastes, such as those derived from the use of tobacco, &c., and is attended with a sensation of perfect purity when applied, in a diluted form, to any part of the body. A few drops in a tumbler make a most refreshing and invigorating addition to plain drinking or soda-water, from which they remove all traces of organic matter. In stoppered Bottles, 2s.; double size, 3s. 6d.

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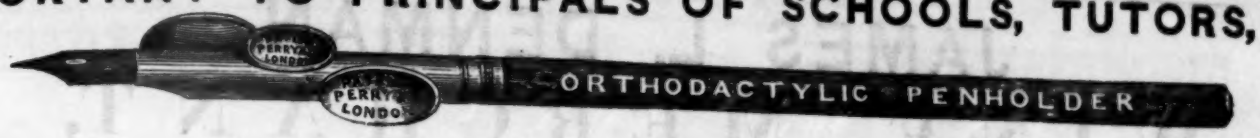


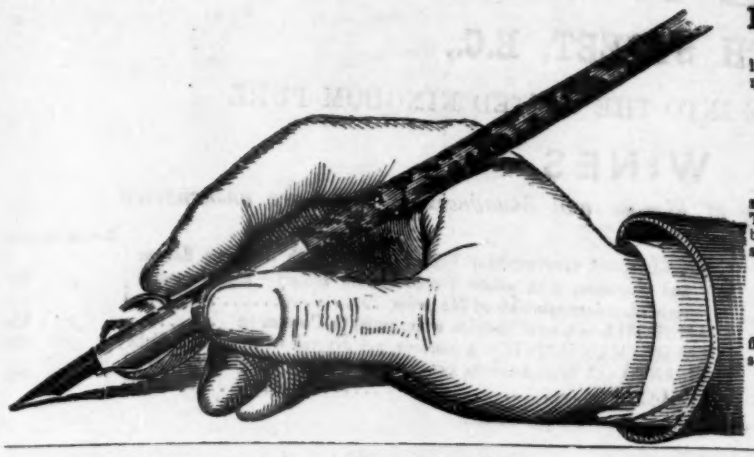

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The object of this Penholder is to make children hold the pen correctly, *i.e.*, to keep their fingers in a correct position, so as to prevent them from forming a habit of holding the pen in an improper manner, and permanently spoiling their handwriting.

## PERRY AND CO.'S PATENT ROYAL AROMATIC ELASTIC BANDS.

These Bands are not only perfectly free from the unpleasant smell of sulphur, which detracted so much from the value of the old bands, but have, on the contrary, a very agreeable perfume. They are equal in elasticity and strength to the original, somewhat softer, not liable to be affected by the climate, and are superior in every respect to anything yet introduced for placing round and securing papers and parcels of every description. Price from 6d. per Box, in assorted sizes.

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RIMMEL'S AROMATIC DISINFECTOR, for destroying all bad smells and producing a beneficial atmosphere in hospitals, sick-rooms, &c. Recommended by Dr. Letheby and other medical men, and used in the principal London hospitals. Price 2s. 6d., including a bottle of the Special Compound.

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RODGERS'S IMPROVED CORAZZA, six for 31s. 6d., and six for 42s.
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The distinguishing feature of this "**MECHANICAL MARVEL AND HOUSEHOLD NECESSITY**" is its REMARKABLE SIMPLICITY. Any one, however deficient in mechanical tact, *can use it with success;* at the same time, it is so faithfully constructed, that there is no fear of its being deranged in the hands of the most inexperienced operator. Unlike the more complicated Machines, *it never "gets out of order unaccountably,"* or otherwise, thus causing it to be set aside at a moment, perhaps, when it is most needed; hence its popularity as **A FAMILY MACHINE**, wherever introduced. It may, indeed, be truly characterised as "**THE PERFECTION OF MECHANISM.**" Having no longer to wait for the "**GOOD, RELIABLE, LOW-PRICED MACHINE,**" every Housewife may now, therefore, justly claim "**EMANCIPATION FROM THE DRUDGERY OF THE NEEDLE.**" The Manufacturers are confident in the hope that their Machine will soon find a place commensurate with its merits in every well-regulated household, and convert the FAMILY SEWING, usually a bugbear, INTO A PASTIME.

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## GREEK WINES

*Of high character and reputation, which for Purity of Flavour and Soundness of Body are unsurpassed.*

| | Bottles included. | |
|---|---|---|
| SANTORIN.—A stout red wine, with Port wine flavour, resembling Claret, but without any acidity | per doz. | 20s. |
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CHIO MASTICA RAKI ..... 6s. per bottle.

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| | Bottles included. | |
|---|---|---|
| *VISONTAERE | per doz. | 20s. |
| *ADLERBERGER OFNER | | 24s. |
| *ERLAEURE | | 28s. |
| BADACSONYER | | 24s. |
| SOMLAUER AUSLESE | | 28s. |
| DIOSZEGHER BAKSTON AUSLESE | per doz. | 32s. |
| MENESER AUSBRUCH | | 42s. (Tokay bottles.) |
| TOKAY-IMPERIAL | | 72s. (Tokay bottles.) |
| Do. Do. (DU KRONE) | | 96s. (Tokay bottles.) |

**Pints, 4s. per two dozen extra.**

* These wines possess all the characteristics of the finer sorts of French Claret, and contain great body without their acidity. The very general approval these wines have given has elicited the following confirmation:—"The wines of Hungary are so good as to be almost priceless."—*Times*, October 29, 1861.

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| EPERNAY, CHAMPAGNE | per doz. | 30s. |
| Do. Superior | | 36s. |
| CHATEAU D'AY | | 47s. |
| Do. do. | | 53s. |
| Do. do. finest 1857 (extra quality) | | 72s. |
| MOET'S | | 65s. |
| *FLEUR DE SILLERY* | | 54s. |
| *CREME DE BOUZY* | | 72s. |
| VIN ORDINAIRE, MEDOC, 1858 | per doz. | 14s. |
| ST. EMILION | | 20s. |
| ST. ESTEPHE | | 24s. |
| ST. JULIEN | | 30s. |

**The above in Pints, 4s. per two doz. extra.**

*For other growths, see Priced List.*

## PORT.

| | | Octave, 14 galls. equal to 7 doz. £ s. d. | Qr. Cask, 28 galls. equal to 14 doz. £ s. d. |
|---|---|---|---|
| RED LISBON | per doz. 22s. | 7 0 0 | 13 7 0 |
| GENUINE ALTO-DOURO, stout and useful | 24s. | 7 14 0 | 14 14 0 |
| VINTAGE 1858—rich, full-flavoured, excellent for bottling or present use | 30s. | 9 16 0 | 18 14 0 |
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**Crusted Ports from 36s. per doz.**

## SHERRY.

| | | Octave, 14 galls. equal to 7 doz. £ s. d. | Qr. Cask, 28 galls. equal to 14 doz. £ s. d. |
|---|---|---|---|
| SHERRY | per doz. 18s. | 5 12 0 | 10 14 0 |
| Do. | 22s. | 7 0 0 | 13 7 0 |
| EXCELLENT | 24s. | 7 14 0 | 14 14 0 |
| Do. | 30s. | 9 16 0 | 18 14 0 |
| Do. | 34s. | 11 6 0 | 21 6 0 |
| Do. | 38s. | 12 12 0 | 23 19 0 |
| AMONTILLADO | 40s. | 13 5 0 | 25 5 0 |

**For other qualities, see Priced List.**

## SPIRITS.

| | Per gall. s. | d. |
|---|---|---|
| EXCELSIOR BRANDY, Pale or Brown | 17 | 0 |
| COGNAC do. do. | 22 | 0 |
| Do. do. Fine Old | 26 | 0 |
| Do. do. Superior | 30 | 0 |
| FINE OLD COGNAC, very superior | 36 | 0 |
| GIN, Finest London, unsweetened | 14 | 0 |
| Do. do. cordialised | 14 | 0 |
| RUM, Jamaica | 16 | 0 |
| Do. do. very Old and Fine | 20 | 0 |
| WHISKY, Glenlivat | 22 | 0 |
| Do. Irish small Still | 20 | 0 |
| HOLLANDS SCHIEDAM, finest imported, original bottles and cases per doz. | 34 | 0 |

## VINO VERMUTH.

Highly valued for its refreshing and restorative properties and perfect freedom from any acidity. This Wine is an excellent stomachic, was formerly in great favour and request, and is the only Liqueur that has successfully maintained its ancient reputation.

Price 26s. per dozen, in original bottles and cases as imported.

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12

# WILLIAM S. BURTON'S

## GENERAL FURNISHING IRONMONGERY WAREHOUSE,

### 39, OXFORD STREET; 1, 1a, 2, 3, and 4, NEWMAN STREET; 4, 5, and 6, PERRY'S PLACE; and 1, NEWMAN MEWS, LONDON, W.

## THE PERFECT SUBSTITUTE FOR SILVER.

The REAL NICKEL SILVER, introduced more than 25 years ago by WILLIAM S. BURTON, when Plated by the patent process of Messrs. Elkington and Co., is beyond all comparison the very best article next to sterling silver that can be employed as such, either usefully or ornamentally, as by no possible test can it be distinguished from real silver.

A small useful set, guaranteed of first quality for finish and durability, as follows :—

| — | Fiddle or Old Silver Pattern. | Thread or Brunswick Pattern. | Lily Pattern. | King's or Military, &c. |
|---|---|---|---|---|
| | £ s d | £ s d | £ s d | £ s d |
| 12 Table Forks.. ..... | 1 13 0 | 2 4 0 | 2 10 0 | 2 15 0 |
| 12 Table Spoons ..... | 1 13 0 | 2 4 0 | 2 10 0 | 2 15 0 |
| 12 Dessert Forks..... | 1 4 0 | 1 12 0 | 1 15 0 | 1 17 0 |
| 12 Dessert Spoons .... | 1 4 0 | 1 12 0 | 1 15 0 | 1 17 0 |
| 12 Tea Spoons ..... | 0 16 0 | 1 2 0 | 1 5 0 | 1 7 0 |
| 6 Egg Spoons, gilt bowls ..... | 0 10 0 | 0 13 6 | 0 15 0 | 0 15 0 |
| 2 Sauce Ladles ..... | 0 6 0 | 0 8 0 | 0 9 0 | 0 9 6 |
| 1 Gravy Spoon ..... | 0 6 6 | 0 10 0 | 0 11 0 | 0 12 0 |
| 2 Salt Spoons, gilt bowls ..... | 0 3 4 | 0 4 6 | 0 5 0 | 0 5 0 |
| 1 Mustard Spoon, gilt bowl ..... | 0 1 8 | 0 2 3 | 0 2 6 | 0 2 6 |
| 1 Pair Sugar Tongs | 0 2 6 | 0 3 6 | 0 4 0 | 0 4 6 |
| 1 Pair Fish Carvers | 1 4 0 | 1 7 6 | 1 10 0 | 1 13 0 |
| 1 Butter Knife. ..... | 0 2 6 | 0 5 6 | 0 6 0 | 0 7 0 |
| 1 Soup Ladle ..... .. | 0 10 0 | 0 17 0 | 0 17 0 | 1 0 0 |
| 1 Sugar Sifter..... | 0 3 3 | 0 4 6 | 0 5 0 | 0 5 6 |
| Total..... | 9 19 9 | 13 10 3 | 14 19 6 | 16 4 0 |

Any article to be had singly at the same prices. An oak chest to contain the above, and a relative number of knives, &c., £2 15s. Tea and Coffee Sets, Dish Covers and Corner Dishes, Cr uet and Liqueur Frames, &c., at proportionate prices. All kinds of re-plating done by the patent process.

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in every material, in great variety, and of the newest and most recherché patterns, are on show at WILLIAM S. BURTON'S. Tin Dish Covers, 7s. 6d. the set of six; Block Tin, 12s. 3d. to 35s. 6d. the set of six; elegant modern patterns, 39s. 9d. to 69s. the set; Britannia Metal, with or without silver-plated handles, £3 11s. to £6 8s. the set of five; Electro-plated, £9 to £21 the set of four; Block Tin Hot-water Dishes, with wells for gravy, 12s. to 30s.; Britannia Metal, 22s. to 77s.; Electro-plated on Nickel, full size, £9.

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The largest assortment of London-made TEA-URNS in the world, including all the recent novelties, many of which are registered, is on SALE at WILLIAM S. BURTON'S, from £2 2s. to £6.

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Buyers of the above are requested, before finally deciding, to visit WILLIAM S. BURTON'S SHOW-ROOMS. They contain such an assortment of FENDERS, STOVES, RANGES, CHIMNEY-PIECES, FIRE-IRONS, and GENERAL IRONMONGERY as cannot be approached elsewhere, either for variety, novelty, beauty of design, or exquisiteness of workmanship. Bright stoves, with ormolu ornaments, £3 15s. to £33 10s.; bronzed fenders, with standards, 7s. to £5 12s.; steel fenders, £3 3s. to £11; ditto, with rich ormolu ornaments, £3 3s. to £18; chimney-pieces, from 10s. to £100; fire-irons, from 2s. 3d. the set, to £4 4s.

The BURTON and all other PATENT STOVES, with radiating hearth-plates.

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The most varied assortment of TABLE CUTLERY in the world, all warranted, is ON SALE at WILLIAM S. BURTON'S, at prices that are remunerative only because of the largeness of the sales.

| Ivory Handles. | Table Knives per Dozen. | Dessert Knives per Dozen. | Carvers per Pair. |
|---|---|---|---|
| | s. d. | s. d. | s. d. |
| 3½-inch ivory handles ..... | 12 6 | 10 0 | 4 3 |
| 3½-inch fine ivory handles ..... ..... | 15 0 | 11 6 | 4 3 |
| 4-inch ivory balance handles ... .. ..... | 18 0 | 14 0 | 4 6 |
| 4-inch fine ivory handles..... ..... | 24 0 | 17 0 | 7 3 |
| 4-inch finest African ivory handles ..... | 32 0 | 26 0 | 11 0 |
| Ditto, with silver ferules..... | 40 0 | 33 0 | 13 6 |
| Ditto, carved handles, silver ferules..... | 50 0 | 43 0 | 17 6 |
| Nickel electro silver handles, any pattern | 25 0 | 19 0 | 7 6 |
| Silver handles of any pattern..... | 84 0 | 54 0 | 21 0 |
| Bone and Horn Handles—Knives and Forks per dozen. | | | |
| White bone handles ..... | 11 0 | 8 6 | 2 6 |
| Ditto, balance handles..... | 21 0 | 17 0 | 4 6 |
| Black horn rimmed shoulders ..... | 17 0 | 14 0 | 4 0 |
| Ditto, very strong riveted handles ..... | 12 0 | 9 0 | 3 0 |

The larges stock in existence of plated dessert knives and forks, in cases and otherwise, and of the new plated fish carvers.

## CLOCKS, CANDELABRA, BRONZES, AND LAMPS.

WILLIAM S. BURTON invites inspection of his Stock of these, displayed in two large SHOW-ROOMS. Each article is of guaranteed quality, and some are objects of pure Vertu, the productions of the first manufacturers of Paris, from whom WILLIAM S. BURTON imports them direct.

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CANDELABRA ..... .... „ 12s. 6d. to £16 10s. per pair.
BRONZES ..... „ 18s. 0d. to £16 16s.
LAMPS, MODERATEUR..... „ 6s. 0d. to £9 0s.

## STERLING SILVER.

WILLIAM S. BURTON has added to his extensive stock of general FURNISHING IRONMONGERY and HOUSE-FURNISHING REQUISITES, a selection of STERLING SILVER SERVICES for the table or for presentation. His prices will be found considerably below those usually charged.

**FIDDLE PATTERN.**

| | oz | s d | £ | s d |
|---|---|---|---|---|
| 12 Table spoons . 20at | 7 4 | | 11 | 0 0 |
| 12 Table forks .. 30„ | 7 4 | | 11 | 0 0 |
| 12 Dessertspoons 20„ | 7 4 | | 7 | 6 0 |
| 12 Dessert forks. 20„ | 7 4 | | 7 | 6 0 |
| 2 Gravy spoons 10„ | 7 4 | | 3 | 13 4 |
| 1 Soup ladle ... 9„ | 7 4 | | 3 | 6 0 |
| 4 Sauce ladles . 10„ | 7 10 | | 3 | 18 4 |
| 1 Fish slice ..... .. | | | 2 | 10 0 |
| 4 Salt spoons, gilt bowls | | | 1 | 0 0 |
| 1 Mustard spoon, do. ... | | | 0 | 7 0 |
| 12 Tea spoons.. 10at | 7 10 | | 3 | 18 4 |
| 1 Pair sugar tongs ..... | | | 0 | 13 6 |
| 1 Moist sugar spoon..... | | | 0 | 8 6 |
| 1 Sugar sifter ..... ..... | | | 0 | 15 0 |
| 1 Butter knife ..... | | | 0 | 13 6 |
| | | | £37 | 16 10 |

**KING'S PATTERN.**

| | oz | s d | £ | s d |
|---|---|---|---|---|
| 12 Table spoons . 40at | 7 6 | | 15 | 0 0 |
| 12 Table forks... 40„ | 7 6 | | 15 | 0 0 |
| 12 Dessert spoons 24„ | 7 6 | | 9 | 0 0 |
| 12 Dessert forks . 23„ | 7 6 | | 8 | 12 6 |
| 2 Gravy spoons 11„ | 7 6 | | 4 | 2 6 |
| 1 Soup ladle ... 11„ | 7 6 | | 4 | 2 6 |
| 4 Sauce ladles . 11„ | 8 0 | | 4 | 8 0 |
| 4 Salt spoons, gilt bowls | | | 1 | 19 0 |
| 1 Mustard spoon, do. ... | | | 0 | 10 6 |
| 1 Fish slice..... ..... | | | 3 | 0 0 |
| 12 Tea spoons... 14at | 8 0 | | 5 | 12 0 |
| 1 Pair sugar tongs ..... | | | 1 | 5 0 |
| 1 Moist sugar spoon ... | | | 0 | 15 0 |
| 1 Sugar sifter .. ..... | | | 1 | 3 0 |
| 1 Butter knife .. ..... | | | 1 | 1 0 |
| | | | £76 | 11 0 |

**COTTAGE PATTERN TEA AND COFFEE SERVICE.**

| | oz | s d | £ | s d |
|---|---|---|---|---|
| Teapot ..... 22at | 10 0 | | 11 | 0 0 |
| Sugar basin..... 14„ | 11 0 | | 7 | 14 0 |
| Milk ewer..... 7„ | 11 0 | | 3 | 17 0 |
| Coffee-pot ... .. 25„ | 10 0 | | 12 | 10 0 |
| | | | £35 | 1 0 |

**KING'S PATTERN, RICHLY CHASED.**

| | oz | s d | £ | s d |
|---|---|---|---|---|
| Teapot.. ..... 23at | 10 6 | | 12 | 1 6 |
| Sugar basin..... 13„ | 11 6 | | 7 | 9 6 |
| Cream ewer..... 7„ | 11 6 | | 4 | 0 6 |
| Coffee-pot ..... 26„ | 10 6 | | 13 | 13 0 |
| | | | £37 | 4 6 |

THE BEST

## SHOW OF IRON BEDSTEADS

in the KINGDOM is WILLIAM S. BURTON'S. He has FIVE LARGE ROOMS devoted to the exclusive Show of Iron and Brass Bedsteads and Children's Cots, with appropriate Bedding and Bed-hangings. Portable Folding Bedsteads, from 11s.; Patent Iron Bedsteads, fitted with Dovetail joints and patent sacking, from 12s. 6d.; and Cots, from 15s. 6d. each; Handsome Ornamental Iron and Brass Bedsteads, in great variety, from £2 13s. 6d. to £20; the Patent Elongating Cot Bedstead, from 45s.

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WILLIAM S. BURTON has ONE LARGE SHOW-ROOM devoted exclusively to the DISPLAY OF BATHS AND TOILETTE WARE. The stock of each is at once the largest, newest, and most varied ever submitted to the public, and marked at prices proportionate with those that have tended to make his establishment the most distinguished in this country. Portable showers, 7s. 6d.; pillar showers, £3 to £5; nursery, 15s. to 32s.; sponging, 14s. to 32s.; hip, 14s. to 31s. 6d. A large assortment of gas furnace, hot and cold, plunge, vapour, and camp shower baths. Toilette ware in great variety, from 11s. 6d. to 45s. the set of three.

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&c. &c.

WITH LISTS OF PRICES, AND PLANS OF THE

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## LONDON,

## DRESSING CASE, TRAVELLING DRESSING BAG, & DESPATCH BOX

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Respectfully announce that they have been for some time engaged in selecting, from the "*ateliers*" of the leading continental manufacturers, their most useful and elegant productions, which, combined with their own extensive variety of manufactures, present a perfect and unique collection of articles especially adapted for

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The recent International Exhibition has afforded them the opportunity of augmenting their display of really useful, ornamental, and presentable objects, which they submit at very moderate prices. Messrs. M. & B. feel assured that an inspection of their Show Rooms will not fail to satisfy all classes of purchasers with their respective necessities. Their assistants are expressly enjoined to pay the utmost respect to all who may honour their establishment with a visit, whether with the object of purchasing, or simply for inspection.

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**LADIES' DRESSING CASES**, in Fancy Woods, also in Russia and Morocco Leather, with best electro-plated top-fittings, from 28s. to £15 each; and, with rich silver fittings, from £8 10s. to £200 each. The £10 10s. silver-fitted Case is strongly recommended for its utility and completeness.

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Of the best quality, and warranted for 15 years, fair every-day wear.

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| Table Spoons, | per doz. | £2 2 0 | £3 0 0 | £3 6 0 | £3 8 0 |
| Dessert Ditto, | " | 1 13 0 | 2 5 0 | 2 10 0 | 2 15 0 |
| Table Forks, | " | 2 2 0 | 3 0 0 | 3 6 0 | 3 8 0 |
| Dessert Ditto, | " | 1 13 0 | 2 5 0 | 2 10 0 | 2 15 0 |
| Tea Spoons, | " | 1 0 0 | 1 10 0 | 1 15 0 | 1 16 0 |
| *Mustard Ditto, | " | 0 18 0 | 1 8 0 | 1 13 0 | 2 0 0 (Gilt Bowls.) |
| *Salt Ditto | " | 0 18 0 | 1 8 0 | 1 13 0 | 2 0 0 (Gilt Bowls.) |
| *Egg Ditto, | " | 0 18 0 | 1 8 0 | 1 13 0 | 2 0 0 (Gilt Bowls.) |
| Gravy Spoons, | each | 0 8 0 | 0 11 0 | 0 12 6 | 0 15 0 |
| Sugar Tongs, | " | 0 3 6 | 0 6 0 | 0 6 6 | 0 7 6 |
| Soup Ladles, | " | 0 13 6 | 0 16 0 | 0 18 6 | 1 4 0 |
| Sauce Ditto, | " | 0 3 6 | 0 6 0 | 0 6 6 | 0 8 0 |

* Gilt Bowls 2s. per dozen extra.

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Is specially submitted to the attention of intending purchasers, the quality of every class of knife being of the best description manufactured.

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FOR FAMILY USE.

| | £ s. d. |
|---|---|
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| 7ft. long by 20in. wide, 1¾-in. Balls | 4 15 0 |
| 8ft. long by 2ft. wide, 1½-in. Balls | 5 15 0 |
| 8ft. 6in. long by 2ft. 4in. wide, 1¾-in. Balls | 8 10 0 |
| 9ft. long by 2ft. 6in. wide, 1¾-in. Balls, with panelled Top | 11 0 0 |
| 10ft. long by 3ft. wide, 1¾-in. Balls, with panelled Top | 12 10 0 |

### TELESCOPE STANDS,

FOR EITHER OPEN OR FOLDING BOARDS.

| | | £ s. d. |
|---|---|---|
| 6 feet, 7 feet, or 8 feet | each | 2 5 0 |
| 8 feet 6 inches | " | 2 10 0 |
| 9 feet | " | 3 10 0 |
| 10 feet | " | 3 10 0 |

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